Kine WEEKLY

C.E.A. Conference Report

Pages 3 and 6.

METRO-GOLDWYN-MAYER
commands the attention of the amusement world—

"RASPUTIN— the MAD MONK"

The First Screen Appearance Together of

Barrymore

JOHN
ETHEL
LIONEL

with

DIANA WYNYARD

TRADE SHOW TO-NIGHT
(Thursday)
Prince Edward Theatre
8.45 p.m.

"This is certainly a film to be seen. . . ."—*Daily Sketch.*

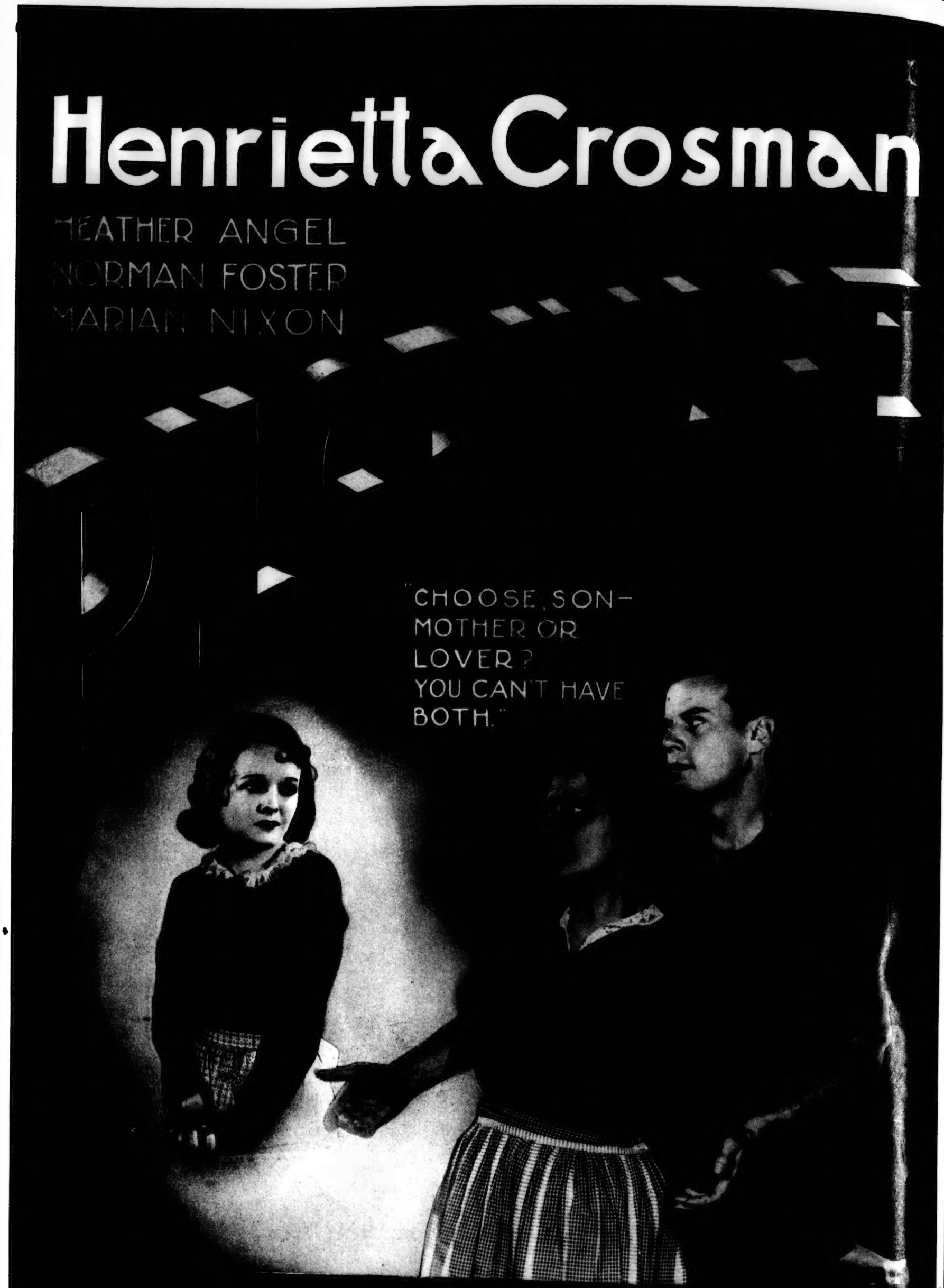
"First-class box-office . . . adroitly popular treatment of history."
—*Daily Telegraph*

"The Metro-Goldwyn people displayed box-office showmanship when they picked the story of Rasputin as the vehicle for an all-Barrymore field-day. You can't allow yourself to miss this unique opportunity to see the 3 Barrymores."—*Sunday Express.*

METRO-GOLDWYN-MAYER

Henrietta Crosman

HEATHER ANGEL
NORMAN FOSTER
MARIAN NIXON



HENRIETTA CROSMAN'S "HANNAH JESSOP" RANKS AMONG THE GREAT PERFORMANCES OF THE SCREEN

A New Film Rental Plan
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Kinematograph WEEKLY
No. 1366 Thursday, June 22, 1933 Vol. 196

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GLASGOW CONFERENCE OPENS

H. V. DAVIS ON EXHIBITORS' PROBLEMS

THAT this year's Conference is to be a record one was obvious when on Monday evening, the President of the Association, James Welsh, and the Treasurer and ex-President, Thomas Ormiston, M.P., tendered a welcome to more than three hundred delegates and other exhibitors at the McLellan Galleries.

With a very acute recollection of the important results accruing from the last meeting of the Executive in Glasgow, a lively anticipation was apparent among the visitors that this occasion would be productive of hardly less important decisions.

EXHIBITION AND BANQUET

By the Editor

ALTHOUGH superficially there was little to distinguish the Glasgow conference—at least, in its earlier stages—from those that have gone before, yet to the seeing eye there was apparent an underlying sense of strain which showed itself in spite of the traditional Scottish hospitality and the general holiday atmosphere that marks a gathering of showmen.

Talking with exhibitors from different parts of the country one sooner or later came face to face with figures of unemployment and of decreased attendances.

It was chiefly men from the big industrial centres who were most articulate, and this serious air bore testimony to the way in which bad trade loomed large in all their business projects.

"Don't let people generalise from the conditions in the West End of London," was the general message.

No doubt there was rather a special emphasis on this sentiment, because of the glorious summer weather in which Glasgow was basking on Tuesday. "It's easy enough to pretend to be a philosopher and say we cannot try to beat the sun," said one well-known exhibitor to me; "but, alas, when you get down to the minimum with bad business and then a spell of beautiful outdoor weather your philosophy wears a bit thin.."

In spite of this there is little doubt that Scotland as a whole has a prime sense of progress, and although, as the Lord Provost said this morning, the kinemas of his area have a proud record of good equipment and up-to-date methods, the Scottish showman is letting no chances go by when the opportunity for seeing the latest developments presents itself.

Men in charge of the stands at the McLellan Galleries' Trade Exhibition have a rare cross-examination to face, and incidentally they are certainly capitalising the interest that the exhibition has aroused within a very few hours of opening on Monday.

They are telling me of business already done, and when one realises that many of the visitors are from the South, and therefore hardly anxious to place contracts in Glasgow, and furthermore at the time to which I am referring some ninety or so were away at Gleneagles, it is easy to see that the exhibition showed early encouragement to the enterprising firms who had taken space there.

Comparisons with the magnificent display at Grosvenor House Hotel last year were, of course, unavoidable, and the McLellan Galleries were naturally under a handicap in the matter of spaciousness, but the lay-out of each stand was as artistic and attractive as ever, and in many cases even in advance of previous achievements. The completeness of the preparations was a tribute to the forethought and hard work of the exhibiting firms.

Thelma Todd, with whom I had the pleasure of travelling to Glasgow on Monday, has quickly captivated the public. Her arrival was introduced to the audience at The Regal, but quite apart from this body of admirers, a big crowd formed as the train came in, enough to make her disembarkation a matter of diffioulty. Professor Einstein, who came along in the next compartment, was, I am afraid, almost ignored by Glasgow.—S.G.R.

D. E. Griffiths, managing director of First National, who is Trade showing GOLD DIGGERS OF 1933 at Glasgow

Lord Provost Praises Exhibition

Kinema Trade Worthy of Encouragement

THE conference proper was inaugurated at the McLellan Galleries on Tuesday morning by the opening of the Trade Exhibition by the Lord Provost of Glasgow.

Mr. Swan caused some amusement by saying that kinemas were excellent places for one to have a pleasant sleep and awaken to see something either interesting or tragic, and if the picture was not to one's liking one could always go to sleep again.

Pictures were now being made better and presented better, and there was no doubt that proprietors of kinemas to-day had to go to great expense to keep up to date. He was convinced that Glasgow would keep in the forefront of all such developments. He could go far back to early days of the kinema, and it was difficult to make a comparison with the crudity of those old pictures and their modern perfection.

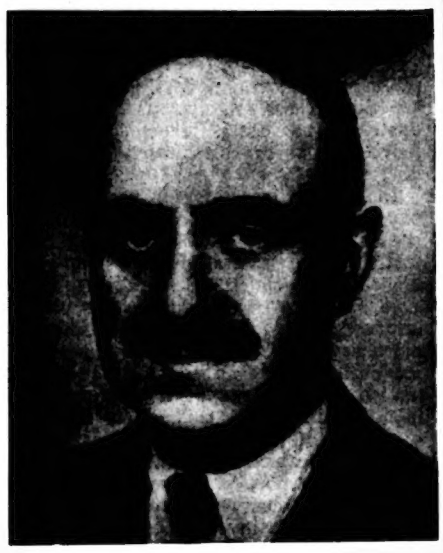
Proof of the widespread interest in the kinema was given by the fact that the Very Rev. J. Harry Miller, the ex-Moderator of the United Free Church of Scotland, the highest pinnacle of the Church, was coming to give an address. A speech would also be made by Sir Charles Cleland, who probably knew more about children than any other person in Scotland. There was no doubt that the kinema could play a big part in education, although it might be difficult to provide the right type of picture for the purpose, the high moral value of pictures could not be doubted. People wanted pictures of adventure and beauty, and there was a great satisfaction in getting them.

The kinema Trade in Glasgow employed many people, said Mr. Swan. It is something which a Lord Provost should do much to encourage and help. He was very glad to be present, and he hoped that the conference would prove to be a great success.

Remarking that the kinema business in Glasgow was very large, the Lord Provost said that there were many halls in the centre of the city and in the suburbs which provided entertainment most cheaply, and did much to help people to take their minds off the tragedy of unemployment.

Paul Kimberley, on behalf of the Conference Committee, thanked the Lord Provost for coming to open the Exhibition. Referring to the Exhibition, he said that the stallholders were pleased to provide expert advice to members of the Trade without entailing any obligations for making purchases. Many of the stallholders had agents in Glasgow, and any orders which might be placed would be of benefit to the city.

In conclusion, he moved a vote of thanks to Lord Provost Swan.



James Welsh, President of the C.E.A., which is holding its Summer Conference at Glasgow

GERMAN FILMS BANNED IN MANCHESTER

Exhibitors Defer to Jewish Patrons

OWING to the attitude of the Hitler regime in Germany to Jews, several Manchester kinemas have refused to screen the products of German studios. They include the Deansgate, Market Street, New Oxford and Gaiety Theatres, and it is expected others will fall into line.

The management of the Theatre Royal, Manchester, however, which has many Jewish patrons, has taken a firm stand, and although it does not desire to offend its audiences, has not committed itself to refuse German products.

R. Purves, the superintendent, stated that they were not concerned with religion or politics in the entertainment world. They were only concerned with giving entertainment, irrespective of the picture's origin.

G. Dunning, the manager of the Gaiety Cinema, said that the reason why his management had decided to ban German films was because a great proportion of their patrons were Jews.

Charles Dowding, the manager of the Deansgate, expressed similar views.

MONDAY'S RECEPTION

T. ORMISTON GREETS C.E.A. VISITORS

In spite of the fact that at least seventy of the delegates and others attending the Conference had not returned from Gleneagles the attendance at the Galleries was a full one, and as many more are expected to arrive to-morrow.

Of course, a considerable proportion of those present had taken advantage of a rather late start of the reception to make a preliminary trip round the Trade exhibition which was most attractively laid out, and was, in fact, fully completed by noon.

Mr. Ormiston, in greeting the visitors, reminded them that the last time Scotland had welcomed a conference, history had been made, that year was sown the seed from which the rehabilitated British production had grown. British pictures were, by virtue of the impetus of that gathering, in a stronger position than ever before even if, he added, their popularity was more conspicuous in the southern part of these islands than it was as yet in Scotland; even so, progress in the North was most marked.

There was a slightly rueful reception given to Mr. Ormiston's remarks when he alluded to the probable return of the very beautiful weather which had marked the previous few weeks, and he prophesied a record turn-out for the trip down the Clyde on Friday.

The President, in supporting these greetings, emphasised the wish of the Scottish section of the Trade to make a happy gathering of this week's conference.

L.C.C. IMPOSES NEW FILM CATEGORY

WARNING NOTICE FOR HORRIFIC FILMS

FOR some time past the L.C.C. has been considering the question of the admission of children under 16 years to kinemas during the exhibition of "A" films, with particular reference to the recommendations of the Film Censorship Consultative Committee set up by the Home Secretary

One of the matters dealt with by that body was the exhibition "of unusually horrifying films," and as a result of consultation with the C.E.A., it was agreed that when such pictures were being shown a notice should be exhibited that the film, in the opinion of the management, was unsuitable for children.

At Tuesday's meeting of the L.C.C., the Entertainments Committee brought up a report relating to the Consultative Committee's recommendations, which, generally speaking, recommended the Council to incorporate that body's suggestions in the rules of management.

The Committee stressed the point that the agreement with the Trade regarding the exhibition of a "warning" notice had no legal effect and could not be enforced by the Council. It was accordingly recommended that the following new rule should be added to the rules of management.

"Horrific" Films

"In cases in which a film is classed by the B.B.F.C. as "horrific," i.e., one likely to frighten or horrify children under 16 years, or the Council is of opinion that a film is being shown or likely to be shown is of that character, and so notifies the licensee in writing, the licensee shall exhibit in letters not less than 1½ in., a notice: 'This film is unsuitable for children,' and it shall be exhibited the whole time the film is in the current programme; provided that as regard any film classified by the Board as 'horrific' the Council may, at its discretion, dispense with the requirement of exhibiting the notice."

In addition, the licensee will have to exhibit the words: "While an 'A' film is being shown, no persons under 16 can be admitted to, or allowed to remain in this kinema, unless they are accompanied by their parent or adult guardian."

Publicity Restrictions

Further rules proposed state that every poster, sketch, or synopsis of any film which is passed by the Board which is displayed, sold or supplied, either inside or outside the premises, shall indicate in a clear and legible manner the category; also, without the express consent of the Council in writing, no poster, advertisement, sketch, or synopsis, of any film passed by the Board shall be displayed, sold or supplied, inside or outside the premises, which depicts any scene or incident which is not included in the version of the film passed by the Board.

A Veto Power

As an addendum to the omnibus regulation regarding the prohibition of the screening of any film injurious to morality, incitement to crime, offensiveness, or in bad taste, the Committee proposed that where notice was given in writing that it objects to the exhibition of any film, such film shall not be shown.

Not Until 1934

In view of the fact that licences have already been issued for the current year, the Committee proposed that the new recommendations shall not be operative until January 1, 1934.

Prohibition of Children

Sir John Gilbert had tabled an amendment to the effect that in the case of an "horrific" film, whether so classed by the Film Censor or the Council, the Council may direct the exclusion of children under 16 from the exhibition of such picture, in which event a notice should be shown, "Children under the age of 16 years must not be present during the exhibition of this film," but withdrew the amendment during debate.

KINEMATOGRAPH WEEKLY

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THE QUOTA—AND AFTER

APPRECIATING the great gift possessed by Simon Rowson of envisaging the future and laying foundations upon which the future structure of the film Industry may be built, visitors to the Glasgow Conference have experienced disappointment that the demands of business in London upon Mr. Rowson have deprived them of an address which would have been full of careful thought and wise insight.

There must be many in the Trade who are thinking about the next five years with inquiry, if not with anxiety. To such Mr. Rowson's paper on "A Five-Year Plan for the Industry" would have supplied stimulation and guidance.

Much will depend upon the kind of films Great Britain will make during the near future, and the response of audiences to them. Glasgow may be said to be the birthplace of the quota idea, as it was here at the great conference held in 1925 that discussions were held which led to the passing of the Cinematograph Films Act of 1927. The quota provisions of that Act do not extend beyond 1937. Shall we need to extend them in order to ensure a market for British films, or will our picture quality be such that we can meet all the competition from abroad in a spirit of "Let 'em all come"?

What will British films be like then? Will they be sufficient of themselves to stand up to the foreign film? It is generally agreed that, while British films have made an astonishing progress during the last few years, there is still a great deal of leeway to be made up before they reach the standard of the big American super. Can it be hoped that in the next few years the quality of British films will reach such a standard as will command a world market, and thus make it profitable to expend bigger money on production of real supers?

What are the difficulties, apart from those of financial return? Do we British lay our plans with sufficiently careful preparation? At present, many of our good British films are honest carpentry rather than finished cabinet-making.

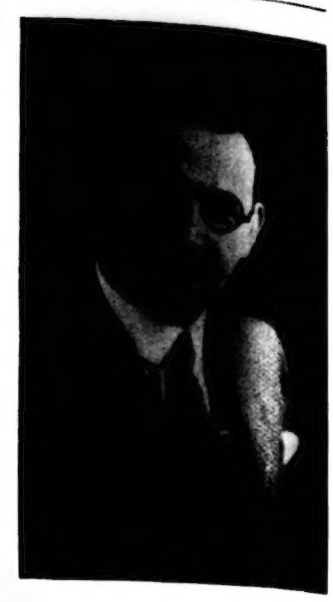
These are just a few of the problems on the production side; the marketing and exhibiting sides have each their own problems. Shall we be in a stronger or a weaker position in 1938?

THE DAY'S PROBLEM

THERE was a time in the history of the C.E.A. Summer Conferences when the taunt that they were pleasure jaunts had some measure of justification: but this has been less and less justified in recent years.

Programmes have been launched and the Conference has been made a rallying ground for enthusiasms which have had a marked effect upon the Industry. Glasgow, in 1925, gave the impetus to the growth of British films. Blackpool was the occasion for the successful assault upon the guarantee, and Glasgow again promises to sweep the Association along against unduly high percentage rates. Victor Davis's speech revealed a strong determination beneath his delightful phrasing, and it would be well if the whole subject were made the occasion of conversations between renter and exhibitor lest the family quarrel of which Mr. Davis spoke develop even greater bitterness.

An Economic Basis For Film Rentals



by **H. S. Gent**

IN August 1931 Great Britain went off the Gold Standard and the appeal was broadcast on every hand ECONOMISE! ECONOMISE! with the result that in industrial areas, especially those engaged in the heavy industries and others dependent thereon, patronage in the kinemas was considerably reduced.

In October of that year unemployment pay was reduced by 2s. 9d. per week in the case of male adults, resulting in the further decrease in attendances; and commencing November 9 the Entertainment Tax on seats of 6d. and under was reimposed, still further reducing the box-office receipts.

Simultaneously with the reductions named above, most of the employers of labour reduced the salaries of their employees, and here again the surplus of the family weekly budget, which in the past was in part available for the "Pictures," was cut down to a very small amount which in its turn also brought about additional empty seats.

THE picture theatres carried on under these burdens, but had in time to reduce every expenditure of a non-productive nature to the very lowest ebb. Some of these items such as electricity, advertising costs, depreciation, heating, and last, but by no means least, rates could not be reduced. The result was that the economies effected did not offset the reductions caused by the economic conditions, and in consequence very many of the theatres in the suburbs of our cities commenced to lose money week after week.

IT is perfectly true that the cost of hire of the feature film was reduced proportionately to the amount by which the takings were "down," but the cost of comedies, news-reels, etc., to make up the required length of programme, remained unaltered, with the result that instead of the total cost of the programme working out on the economic basis of 33⅓ per cent. as the maximum, it rose to 37½ per cent., 40 per cent., and even higher. In consequence the theatre proprietor, instead of being just able to make ends meet, found that he was incurring a deficit week after week.

I am certain that this deficiency can only be overcome in the future by a revision of the system of rental, and instead of booking a film, of whatever outstanding merit, solo, it should be booked with a second feature, or with *suitable* fill-up to make the footage at least 11,000 ft. Failing coming to an agreement on either of the two schemes named, then a cash allowance mutually agreed upon and based upon overhead charges should be taken as a first charge against the amount due to the renter.

I TAKE here a hypothetical instance where it is assumed that the whole of the working expenses, including repairs, renewals, depreciation, electricity, advertising, debenture interest, wages, etc., but *excluding* the cost of film hire, amounts to £100 per week. This should be made the first charge. In my opinion, the rentals on a three-day basis for a double feature programme or a programme of at least 11,000 ft. should be as follows:

On all takings up to £50, 25 per cent.
On all moneys between £50 and £75, 30 per cent.
On all moneys between £75 and £100, 35 per cent.
On all moneys between £100 and £125, 40 per cent.
On all moneys over £125, 50 per cent.

In the event of a six-day booking the cash amounts set forth should be doubled, and where the overhead charges are different from those mentioned each exhibitor can work out his figures proportionately.

The above scale would allow the exhibitor to pay for the necessary "news-reel" and any additional short which may be essential.

LET us take the case of the film which suits the palate of the public and plays at the hypothetical theatre having an overhead charge, excluding film hire, of £100 per week to the sum of £320 for the week. On the sliding scale mentioned the renter will be paid the sum of £112 10s., but the exhibitor has not finished with this figure, and there is the sum of £5 to be added for the news-reel which increases the film hire to £117 10s. or 36.75 per cent., which is undoubtedly a very high sum.

It is realised that the above case shows the extreme rosy side. Let us consider that the theatre plays to £170 per week; then the cost of film hire will work out at 30.6 per cent. At this rate it will be seen by taking various figures for records the film rentals will eventually work out at near the figure of 33⅓ per cent.

One final point. A short time ago it was possible for the exhibitor to obtain a certain amount of assistance from the renter, on a film of more than ordinary merit, by the free supply of advertising matter up to an agreed sum, but this arrangement has, for some reason unknown to the exhibitor, been dropped, the renter not appreciating to the full that every additional £ going into the box-office means a proportionate sum to him. Renters would do well to return to their earlier practice.

CLYDE COOK.

MY most interesting contact this week took the form of lunch with Clyde Cook, the Australian-born comedian whose nimble absurdities used to be a delight of revues at the Alhambra years ago. It is sixteen years since he went to America, where he made a fresh reputation in countless slapstick two-reelers and then graduated into character Cockney parts.

WHAT Clyde Cook does not know about the mechanics of production is not worth mentioning, and his old friend Victor McLaglen has appointed him as a supervisor of the "Dick Turpin" picture, McLaglen's first British talkie, now begun under the joint direction of John Stafford and Victor Hanbury.

THE news that Paramount proposes to proceed with the building of a super theatre at Glasgow seems to be exaggeratedly hopeful. Some time back, when my Scots correspondent discussed the subject, it was suggested that the Glasgow City Surveyor would never pass the site for such a building because it is over an underground railway.

VILMA BANKY'S reception to the Press on Monday was the first time personal contact with the vivacious Hungarian blonde has been made in London, and her come-back in "The Rebel," I hear, is not the least factor in this elaborate subject, Trade shown next Monday.

HER equally pleasant husband, Rod la Rocque, was with her. Rod has had an arduous time on "S.O.S. Iceberg" in Greenland and Switzerland, and, with Vilma, is setting back for a joint resumption of work in Hollywood.

HOW inspiring the new Nazi regime in Germany has been may be gathered from the statement by the official examiner, that 798 film manuscripts have been received in two months for examination and possible conversion into film. What is more, the examiner claims that he has read them!

WHEN the film correspondent of an evening paper wrote that he recalled "no talking picture which had been wholly directed by a woman in this country," he was not placing an undue strain on his powers of recall.

J. C. JONES, Pathé Pictures general manager, was not long in challenging the statement, and instanced Miss Mary Field's "King's English" and "The Changing Year." There have been others, too, notably "Strictly Business," in which Jacqueline Logan and Miss Field collaborated, and "Knowing Men," which Elinor Glyn directed.

GABRIEL COSTA asks the assistance of the *Kine.* in tracing a copy of the Pathé film "King's English," which has been lost between Newcastle and London. He thinks it may have been delivered to another organisation in error—or is it being kept by a Northumberland Geordie anxious to make a "big bid for the world's speed record" in Northumbrian speech.

SOL. G. NEWMAN sails to-day with "Bo" Dowling on the *Majestic*. He is giving intensive study to problems in New York and will probably make a journey to the coast, visiting the production centre there. "Bo" Dowling has recently returned from the Continent.

A NEW entertainment tax law which has been introduced in Rumania contains a provision of a revolutionary character, by pracing a tax upon all free complimentary tickets to theatre and kinema. In future all trade show tickets, whether issued to people connected with the film Industry or the Press, must pay tax.

PENALTIES are proposed for non-compliance. If more than five people are found in a theatre without admission tickets (which, by the way, are to be issued by the Government department), a fine of 20,000 lei will be imposed. Should three prosecutions take place in two years the licence will be withdrawn. Other penalties are those of 50,000 lei fine and imprisonment from one to five years.

THE STROLLER.

LONG SHOTS

Comedian-Producer—The "Rebels" in England —Speed Reading — Sol Newman for U.S.A.

HOT FROM U.S.

(By Special Kine. New York Cable)

THE ACTIVITIES of Darryl Zanuck continue to annoy other producers, and it is rumoured that Warners are likely to start an action on the grounds of infringement of story rights and players' contracts.

ZANUCK has now signed up George Arliss, Constance Bennett, Constance Cummings and Loretta Young, and he has many more actors and actresses on one or two picture contracts.

THE UNITED ARTISTS' organisation over here are considerably increasing its sales price in anticipation of great activity.

N. L. NATHANSON is believed to be planning considerable expansion of the activities of Famous Players Canadian, of which he is the President.

How the S.O. Campaigns Progress

The Dorking Poll

THE Sunday opening campaign at Dorking has been a particularly strenuous one, both sides having been extremely active. Both the Trade and its opponents have carried out a house-to-house canvass and no effort is being spared.

Polling takes place on Friday and the Trade organisers urge that the strongest possible support in cars and assistance should be given.

Longer Sunday Films

Beckenham (Kent) Council, sitting as a licensing authority, on Monday decided to renew the licence of the Regal Cinema, Beckenham, for Sunday performances for another six months.

The time will be extended from 7.30 to 10.30 (at present) to 5.30 to 11 p.m. Beckenham was the original "storm centre" of the Sunday film controversy.

S.O. as Sunday Trading

The Dorchester Chamber of Commerce has passed a resolution against the proposal to open the Plaza on Sunday upon the grounds that such a step involves a form of Sunday trading.

Diocesan Conference in Kinema

The summer session of the Ely Diocesan Conference was opened on Tuesday at the Rex Theatre, Ely. A discussion took place on the subject, "The New Tradition of Sunday, with special reference to kinemas." The debate was inaugurated by the Bishop of Kingston.

Against Thorne S.O.

The Stainforth (Doncaster) Parish Council have passed a resolution urging the Thorne Rural Council not to give permission for the Sunday opening of kinemas in the area.

Bargoed to Try Again

It is understood that efforts will be made at the first convenient opportunity to restore the Sunday kinema at Bargoed, South Wales. For twenty years this town had a Sunday kinema, but about a year ago the Gelligaer Council refused to renew the seven-day licence.

S.O. CONDITIONS

MARGATE DEMANDS £150 FROM SIX HALLS

Subject to a total contribution of £150 from the six kinemas in the borough, the Margate Town Council has agreed to Sunday opening. Five per cent. of this contribution will be earmarked for the Cinematograph Fund.

Performances are not allowed to commence earlier than 8 p.m. and another important condition is children under the age of 14 are not to be admitted unless accompanied by and in charge of an adult.

S.O. Contributions Disappoint

Complaint was made at the last meeting of the Maidstone Town Council that the amount of the charitable contributions had fallen far short of expectations.

Altogether, £165 has been received by the Council, but it was pointed out that two of the three large kinemas had closed.

A proposition that the contributions be increased to 12½ per cent. of the Sunday receipts was defeated.

The percentage of Sunday opening takings available for charity received by the Herne Bay U.D.C. for the quarter ending March 31 amounts to £37 16s.

Wembley Council ask that 87½ per cent. of the charitable contribution of Sunday kinemas shall go to local charities.

FIRST S.O. INQUIRY

STROOD RURAL DISTRICT

At the instance of the Home Secretary a public inquiry will be held on June 28 at Strood to hear objections to the application of the Strood Rural District Council for power to license Sunday kinemas in the parishes of Cliffe, Chalk, Cobham, Cuxton, Denton, Frindsbury Extra, Halling, Higham, Ifield, Luddesdon, Meopham, Nursted, Shorne, and Strood Extra, provided there are 109 objections. The only objection so far is from the Lord's Day Observance Society.

"CURTAIN AT EIGHT"

NEW P.D.C. OFFERING

E. Mason Hopper has been signed to direct "Curtain at Eight"—a forthcoming production from the Majestic studios. "Curtain at Eight" is from a well-known story by Octavus Roy Cohen. P.D.C., Ltd., will, of course, distribute in this country.

A novelised version, prepared specially as an aid to exhibitors, is available for two forthcoming P.D.C. releases—"The Vampire Bat" and "The Public be Hanged." Typewritten copies of the serialised story, ready to hand to the editor of any local newspaper, are available, free of charge, on request to the P.D.C. publicity department.

Marie Dressler presented with the gold medal voted her by a poll of screen fans of the British Empire as the most popular actress. This vote was conducted by the "Picturegoer Weekly." The medal was sent to America and presented to her at the request of the Editor by Louis B. Mayer

FALSE TRADING RETURNS

INCREASE OF DEFAULTERS

JOINT COMMITTEE'S REPORT

AS is well known, a Joint Investigation Committee of the Kinematograph Renters' Society and the Cinematograph Exhibitors' Association meets at frequent intervals to discuss problems of renting films which have arisen during trading. One of the most serious difficulties which this Joint Committee has had to adjudicate upon is that of false returns to renting companies.

During the last six months this committee has investigated no fewer than thirty cases of alleged irregularities in connection with the rendering of returns by exhibitors to renters. In order that exhibitors may realise the serious consequences of rendering fraudulent returns the following particulars of the cases investigated are given. In every case there has been a bar set up against the defaulter.

Scotland.—Case No. 1: Re-selling tickets. Case No. 2: Using two rolls and only disclosing one. Case No. 3: Not returning all tickets sold, and falsifying numbers in returns.

Ireland.—Case No. 4: Using two rolls of tickets and only disclosing one. Case No. 5: Re-selling tickets. Case No. 6: Using two rolls and only disclosing one. Case No. 7: Using odd rolls which not returned, and re-selling.

Wales.—Case No. 8: Using two rolls of tickets and only disclosing one. Case No. 9: Ditto.

Provinces.—Case No. 10: Using two rolls of tickets and only disclosing one. Case No. 11: Various rolls of tickets not returned. Case No. 12: Apparent re-selling of tickets.

Home Counties.—Case No. 13: Rendering inaccurate returns and depriving renters of their correct share of box-office receipts by using two or more undisclosed rolls of tickets. Case No. 14: Re-selling tickets. Case No. 15: Not returning all tickets sold. Case No. 16: Not returning all tickets sold by arranging numbers in returns. Case No. 17: Tickets not included in returns. Case No. 18: Using two sets of Government roll tickets, one undisclosed. Case No. 19: Rendering inaccurate returns by using duplicate rolls.

As a result of the bars which have been imposed the exhibitors in some of the cases above have no longer any interest in the kinemas in question, and some of them had to be closed. As regards the remainder, the like result will probably ensue in the near future, consequent upon the exhibitor being unable to obtain further supplies of films.

In addition, in several cases the renters have recovered heavy sums of money as admitted or ascertained amounts representing under-payments to renters.

The particulars given above show a decided increase over the cases arising in the preceding twelve months, in which case also results similar to those indicated above have ensued.

During this period also twenty-one managers and/or other employees were dismissed, they having been found the parties responsible for defrauding their employers as well as the renters.

NO RELIEF THIS YEAR

PREPARING FOR NEXT TAX FIGHT

Although amendments to abolish the Entertainment Tax on the cheaper seats in kinemas had been tabled for consideration during the report stage of the Finance Bill, they were not "called" by the chairman, and there was, therefore, no discussion on the subject.

The Parliamentary opponents of the tax will now concentrate their efforts in making sure of concessions next year.

Florence Desmond, the wireless and gramophone star, will have her first American screen role in the Fox film, "Green Dice," which stars Will Rogers.

SHEFFIELD C.E.A. AT DONCASTER

TO DISCUSS FILM RENTAL RESOLUTION

FOR the first time since it was formed, the Sheffield branch of the C.E.A. is to hold its meeting outside Sheffield.

The next meeting is to be held at Doncaster at the invitation of the Doncaster and district members of the branch who are asking that one meeting each year should be held at Doncaster.

The meeting will be held at the Danum Hotel next Wednesday afternoon at 3 p.m., and it is hoped there will be a good attendance, particularly from the local membership. Arrangements are being made for Sheffield members to go by road and those who have not cars should get in touch with the secretary (Arnold R. Favell).

One of the prime objects of this meeting is to arrange for a special meeting to discuss film rentals and the consideration of a resolution supporting the Birmingham action.

Owing to holidays and the difficulty in securing attendance of local circuit bookers, it has been impossible to hold the meeting earlier. There is a strong feeling among exhibitors in favour of limitation and complaints are being made about delay in holding the special meeting already decided upon by the branch.

SOUTH MIDS. OUTING

TO FOLLOW JULY MEETING

The July meeting of the South Midlands branch is to be held at the Bridge Hotel, Bedford, on Wednesday, July 5, preceded by a luncheon at 12.45 p.m. Each member is expected to bring a guest—ladies preferred.

Delegates' report of the Glasgow Conference will be considered at the meeting, together with any other urgent matters that may arise. After the meeting a trip on the Ouse is to be arranged.

Acceptances should reach E. J. Carpenter (secretary), Tower Wood, The Avenue, Bengeo, Hertford, by June 29. It is hoped that these functions will be largely attended in order to give support to Robt. Chetham (the chairman) in his home town.

GLASGOW SUPER FOR PARAMOUNT

J. C. GRAHAM'S PLANS

Some long-awaited details about the super kinema to be erected by Paramount in the heart of Glasgow were divulged by J. C. Graham in an interview in Scotland. Mr. Graham is making holiday at Gleneagles, and was not too preoccupied with business to win a golfing trophy put up by Solly Newman.

He is, nevertheless, as keen as ever when an opportunity of developing the power of Paramount is concerned, and gave to Glasgow people an item of news that will, as the C.E.A. conference develops, be one of the main topics of conversation.

Will Equal London

The new Paramount, he says, is to be architecturally, and, as an entertainment house, equal to the finest in London, and will be under the control of Earle St. John, who will present shows on the same lines as the Plaza.

This company has for some years held a big island site in Renfield Street, which extends right back to West Nile Street, and a British company is being formed to operate the new house. Demolition of the present buildings will start, it is estimated, in September, but it will probably be a year before the work is completed.

The idea is to accommodate Paramount's business and renting offices in the building, and suites of business offices will also be available for outside firms.

Gala Film Show for Conference Delegates

Organised by F.B.I.

A GALA Presentation of British Films will be offered by the British Film Production Industry in honour of the Delegates to the Monetary and Economic Conference and other distinguished guests on the evening of Wednesday, July 12.

The demonstration is being organised by the Film Group of the F.B.I., on behalf of the Trade, and the representatives of various Government Departments and of the League of Nations Conference Organising Committee are co-operating to ensure the success of the demonstration.

Possible Concurrent Show

It is proposed that the Gala Performance will take place at the New Victoria, which has been offered by the Gaumont-British Picture Corporation, but it will depend upon the numbers accepting the invitation whether a second London theatre, where an identical programme would be shown, will have to be used.

All British producing companies, whether members of the F.B.I. Film Producers' Group or not, are being invited to submit pictures from which a selection will be made for exhibition at the Gala Performance. A special committee has been appointed to select the programme. This committee will consist entirely of persons who are not directly connected with the film Industry and will obtain such technical advice as they may think suitable.

Gala Dinner Also

On the same evening, and prior to the gala film display, a dinner will be offered by the British film production Industry at the Dorchester Hotel, in honour of the world Press representatives attending the conference, to which representatives of the United Kingdom Press and other distinguished guests are also being invited. It is hoped that all present at the dinner will afterwards proceed to view the film display.

Representative Committee

The general organising committee, as distinct from the special selection committee, will consist of:—C. Tennyson, Esq. (chairman), chairman, F.B.I. Film Producers' Group; M. Neville Kearney, Esq., head of the F.B.I. Film Industries Department; E. Foxen Cooper, Esq., Government technical adviser on kinematography, and representatives of the following Government Departments and Committees: The League of Nations Conference Organising Committee, Foreign Office, Dominions Office, Board of Trade, Department of Overseas Trade.

The following will represent the film Trade on the committee:—C. M. Woolf, Esq., joint managing director, Gaumont-British Picture Corp., Ltd.; H. Marsh, Esq., managing director, British and Dominions Film Corp.; A. Dent, Esq., director, British International Pictures; S. W. Smith, Esq., managing director, British Lion Film Corp.; J. Hagen, Esq., managing director, Twickenham Film Studios; A. W. Jarratt, Esq., assistant to managing directors, Gaumont-British Picture Corp.

Editor's Letter Bag

Two Claims Challenged

Oswestry Talkie House—First Sunday Broadcaster

In the interests of accuracy and fair play, I must crave a little of your space.

In the issue of *Ideal Kinema* for June, under the heading "Shropshire's Leading Kinema," the following sentence appears: "The Regal is the only kinema in Oswestry built specially for talking pictures."

This is absolutely incorrect. It is not the only kinema so built, neither was it the first. The King's, which I have owned and operated for the past nine years, has been entirely demolished and rebuilt specially for the presentation of sound films.

I enclose a description of the theatre, which may prove of interest.

W. C. HILL-BLACK,
The King's Theatre, Oswestry.

An illustrated description of the King's appears on page 49.

Sunday Organ Broadcast

I note the remarks of N. Hobart, who, in your issue of June 8, informs you that the coming transmission from his theatre is to be probably the first Sunday organ broadcast in this country.

May I correct this by reminding you that during my recent two years as solo organist at the Piccadilly, Manchester, I broadcast numerous Sunday evening recitals, in addition to regular twice-weekly afternoon sessions?

FITZROY PAGE,
Late Gaumont Palace, Streatham, S.W.

Sunday Opening Orders have been issued to the urban districts of Mitcham (Surrey) and Teddington (Middlesex).

CONFERENCE BANQUET

Record Gathering Ignores Depression

A GREAT SOCIAL SUCCESS

NO fewer than 320 were present at the banquet on Tuesday night at which Thos. Ormiston, C.B.E., M.P., presided. The top table accommodated the Lord Provost of Glasgow, Mrs. Swan, Mr. and Mrs. James Welsh, J. C. Graham, John Harrison, James Gilchrist, Bailie Henderson, Alex. Walker, Norman Hart, B.A., Thelma Todd, Arthur Dent, Mr. and Mrs. W. R. Fuller, R. McLaughlin, the Hon. Lord Wark (Senator to the College of Justice), Sir Charles Cleland, K.B.E., M.V.O., Ald. and Mrs. W. R. Wheeldon, H. Victor Davis, Mr. and Mrs. Randolph E. Richards, Mr. and Mrs. John A. Houston, A. Levy (secretary to the Scottish K.R.S.), and Mr. and Mrs. Paul Kimberley.

To Ald. Wheeldon fell the task of proposing the toast of "The Corporation of Glasgow." As ex-Lord Mayor of Hull, and himself associated with the shipping industry, he was well in his element in extolling the port and shipbuilding instincts of the Clyde.

Work for Charity

The Lord Provost of Glasgow received a great ovation on rising to acknowledge the toast. His remarks were couched in a genial spirit of local patriotism, which evidently appealed very strongly to his fellow-townsmen, even though it was not of the first importance as a contribution to a solution of the Trade's problems. He cited the achievements of his city, the vision of its citizens, and their ready acceptance of opportunities, their confidence in the future as an example to be followed.

He concluded with a warm expression of gratitude on the part of the City Fathers for the great work the kinema Trade had done for charity.

The Hon. Lord Wark, Senator of the College of Justice, proposed the toast of the "C.E.A." The kinema Trade was, in his opinion, the most interesting business in the country; it was a new force in the community, and it was a great life for those who carried it on.

When he ventured on the assertion that soon the American film would have seen its day in this country, he was merely speculating; but he was on safe ground when he gave credit for the steady improvement in the British films of to-day.

The words "Entertainment Tax" brought the meeting up to an obvious heightened interest, but of solace there was little in Lord Wark's remarks.

The President dryly observed that he noted that Lord Wark seemed to have a secret feeling of defence for the Entertainment Tax, and advanced the opinion that possibly he got all his entertainment in the Law Courts. Personally, from his experience as a law-maker and a law-breaker, he found the latter course by far the more interesting.

T. ORMISTON

The Trade's Contribution

He concluded by referring to the twenty-one years' life of the C.E.A., during which it had not only built up its own organisation, but had also done something to create a better condition of things and to contribute something to the welfare of the community.

In the absence of S. Eckman, Jun., the President of the K.R.S., who was unfortunately detained in London, J. C. Graham was called upon to propose the health of the Chairman, T. Ormiston. He got an early laugh by referring to his "twang" as emphasised by the loud-speaker, which went back three hundred years and originated in Scotland. He struck several shrewd blows at little comments of the previous speakers. One was particularly successful when he alluded to the expression about being *sunk* in the Industry.

The element of entertainment, Mr. Graham declared, was very uncertain. What pleased one did not please another. What chiefly mattered was the story value. The Scotsman, he said, was the pioneer *par excellence*, and he recalled his early memories of Tommy Ormiston, who had always been on the square, and than whom they could never have a better advocate.

Mr. Ormiston's reply, in view of the lateness of the evening, was brief, and the large attendance for dancing.

CHANCELLOR AND THE TAX

PROTEST TELEGRAM FROM C.E.A.

The following telegram was sent by the C.E.A. on Tuesday to the Rt. Hon. Neville Chamberlain, M.P., Chancellor of the Exchequer:

"This National Conference of Kinematograph Exhibitors, representing the kinemas of the British Isles, expresses its profound regret that the very serious effects of the Entertainment Tax, particularly on the cheaper seats, have not been realised and that you have not seen fit to abolish this tax on prices of admission up to and including 6d.

"The Conference urges you even in the last stages of this Budget to reconsider our claims and to extend the necessary relief.

"Welsh, President, C.E.A. of Great Britain and Ireland."

SUCCESSFUL DAY AT GLENEAGLES

HAMILTON GODFREY LIFTS S. WALES CUP

THE outing to Gleneagles on Monday was certainly a great success. Ably organised by A. B. King, for the Scottish branch, an early party of twenty left in the morning, and the main party of over seventy travelled in a special Pullman saloon train in the afternoon; lunch was served *en route*. On arrival at Gleneagles they were met by a new station master and porter, in the person of Tommy Lorne, the well-known Scots comedian, and his friend, W. S. Percy.

J. C. GRAHAM

Competition golf was started immediately on arrival at the course, and after some very fine golf and some other golf, R. Hamilton Godfrey, of Liverpool, was the winner of the South Wales Cup for the best net score. Mr. Godfrey's score was 87 less 16—71, while Dickie Dooner was the runner-up with a score of 90 less 17—73.

The weather was ideal for golfing, and everyone of the party expressed themselves as highly delighted with the golf and the facilities for play.

Those of the party not golfing were conducted over the hotel, and a putting competition was also carried through.

During the return to Glasgow dinner was served in the train, and on arrival all proceeded to the reception in McLellan Galleries. After a very attractive show had been submitted by the Cinema Club Cadets, Mrs. Jas. Welsh, wife of the President, presented the prizes won at Gleneagles. The full prize list is as follows:—

South Wales Cup: 1, R. Hamilton Godfrey (N.W. branch), 2, R. Dooner (South Wales).

First class: 1, A. B. King; 2, W. Carruthers, A. S. Blair; 3, W. Bendon.

Second class: 1, Mr. Tilney; 2, J. C. Graham; 3, J. A. Gibson; 4, D. C. Dobie; 5, H. C. Mitchener; 6, A. Favell.

Best visitors' scores: 1, Alex Howie; 2, Dudley West; 3, E. S. Bamford, Junr.; 4, A. W. Banner.

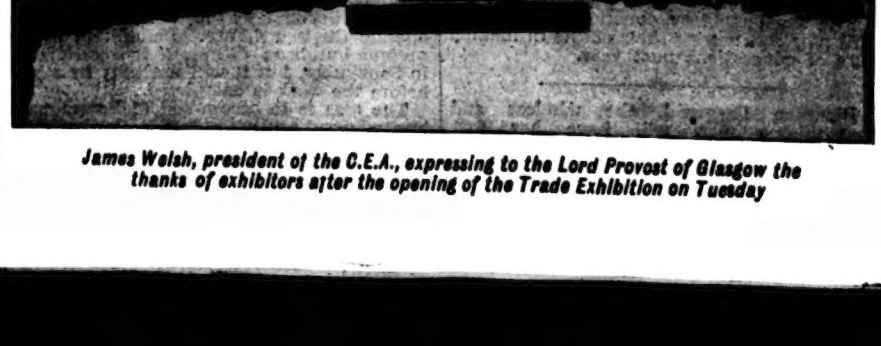
Best outward half: E. W. Rush.

Best inward half: D. D. Mills.

Ladies' golfing: Mrs. Wheeldon, Mrs. Fuller, Mrs. Bennell.

Putting: Gent., Joe Pollard.

Ladies: Mrs. H. B. Metcalfe, Mrs. A. B. King, Mrs. M. Scott.



James Welsh, president of the C.E.A., expressing to the Lord Provost of Glasgow the thanks of exhibitors after the opening of the Trade Exhibition on Tuesday

FIGHTING THE SLUMP

H. VICTOR DAVIS ON THE DEPRESSION

AN ASSAULT UPON HIGH PERCENTAGES

H. VICTOR DAVIS'S paper, which he delivered on Wednesday morning, opened with a reference to the sun, that "Mussolini of the skies," who made problems for the exhibitor, and referred briefly to the movement towards open-air life, which might deplete the kinema but was developing the people.

He passed on to the industrial depression and the emergency tax, which, he said, had to be considered together, because no one knew where the effects of one ended and those of the other began.

The Tax and the Slump

But the industrial depression and the Snowden tax had depleted the kinema of millions of weekly attendances, had closed five hundred kinemas in this country, and reduced hundreds of others to a hazardous and struggling existence, seriously affecting the finances of all.

"I, for one, shall never cease to wonder why, if it was necessary to reduce the dole and impose the means test, it was also necessary to tax the seats of the multitude, whose scanty means have thereby been cut to the bone. Nor shall I cease to wonder if, indeed, it was necessary at the time, why, at the first opportunity, it was not taken off.

Reason for Hope

"We have every reason to hope that, other things being equal, the door will be opened in the next Budget, but it will not be opened unless we continue to push against it—with all our might. We must continue to educate the public and the House of Commons. We must not slacken either in effort or organisation. We cannot cure the industrial depression; all we can again do with that is to look it straight in the face and pass on. But we can remove the tax. One more strong and united effort, and we shall succeed.

Talkie Problems

"I come to another problem, which, though it does not spring from the industrial depression, is aggravated by it. When the talkies burst in a blaze of glory on a wondering world, we could not accommodate the eager multitude who wanted to see and hear the new marvel. But soon that golden sun sank and the exhibitor found that while the talkie had brought a temporary prosperity, it had also brought some very serious and permanent problems.

"One of these is the sectional appeal of the talkie compared with the universal appeal of the silent. In the silent days the kinema might be filled with the brightest and dullest intelligences of the town, and with all the mental grades between, but if the picture was moderately good they all went away satisfied.

"The reason was that each spectator interpreted the picture according to the degree of the mental and imaginative culture he possessed, and each one took away what he read into it.

Cleavages of Opinion

"But the talkie tells a different story. You must take what is put before you or you will go away empty-handed. Its appeal is limited by its technique, and alarming often are the practical results. I have seen the balcony patronised and the pit deserted, and vice-versa. And the cleavage is not only horizontal, that is, between the upper and lower parts of the houses, but vertical, that is, from the top to the bottom of the house.

"I am constantly amazed and bewildered to hear utterly diverse views expressed by people of the same station, culture and education. Moreover, as the renter knows even better than the exhibitor, a picture may be a great success in one population, and utterly flop a few miles away in a population exactly similar."

Up in the Air

Mr. Davis then went on to a parable which emphasised the difference between film renters and John Tranum, the parachute jumper. His object was to see how far he could drop down; theirs to see how long and high they could stay up. They had balloons of 40 per cent. models and 33⅓ per cent. models, and they took off the old labels and called them 50 per cent. models.

Exhibitors gathered on the ground to watch the flight, and when they saw the 50 per cent. balloons they could hardly believe their eyes.

"I could," said Mr. Davis, "describe their feelings, but I dare not report their language. . . . Strong words may express strong emotions, but they never achieve beneficial results.

H. VICTOR DAVIS

Our Big Family Quarrel

"I now come to the most important part of my subject. There is a big family quarrel proceeding in our midst, and I cannot ignore it. I must take some part in it.

"What is the use of swearing and then signing? It is better to stand together and resist. What is the use of blustering and bluffing and then capitulating? It is far better to co-operate and conquer.

"That is what we have done, that is what we are doing, that is what we shall continue to do. The 50 per cent. film must go—it must go and not return. It is an unjust demand. Coming as it does at this moment when the exhibitor is contending with the difficulties I have indicated, it is a preposterous proposition.

The Birmingham Resolution

"When the Birmingham resolution came before the General Council, no one present was aware that it was going to be introduced. The response was immediate, spontaneous and overwhelming. There was no pre-arranged discussion, no selection of speakers, no timing of the subject, no rigging of the vote. The same response has been made all over the country when the branches have discussed the subject. The Birmingham branch did not create the opposition, they merely set the match to the magazine of indignation and resentment that was ready to explode at any moment.

Talk of Reprisals

"There is a whisper that they are going to make the Birmingham branch suffer for their action. I cannot credit it. I cannot for a moment believe that the K.R.S. or any of its members would be so foolish as to lend themselves to a policy that would be as unjust to Birmingham as it would be suicidal to themselves. If only for this reason—the C.E.A. is a trade union, and trade unionism in this country has taught us how to deal with any deliberate case of victimisation.

A Fair Basis

"I lay down the following propositions, which you will agree are the basis and principle of a fair percentage system:—

"(1) The basic principle of the percentage system is that the picture or a programme should be rewarded in proportion to the money it attracts to the house. The merits or the costs of the picture have nothing to do with the question. It stands or falls by its power or failure to attract the public. It may have cost £5,000 or £25,000. If the £5,000 picture attracts it has the right to be rewarded in proportion to its attracting power. If the £25,000 picture fails to attract it has no right to be rewarded beyond the measure of its failure.

"(2) A fair reward of a picture or programme under a percentage system in our business can be ascertained only in relation to the expenditure involved in running and maintaining the efficiency of the kinema in which the programme is shown.

"(3) It follows, therefore, that the percentage charge for a programme or a picture should be fixed by a graduated scale agreed upon by exhibitor and renter, which will fairly share both the risks and the rewards between them.

Better Programme Pictures

"One of the crying needs of the moment is not to produce an occasional super and crow about it from one end of the country to the other, but to raise the quality of the programme picture to a standard that will at least retain our audiences and send them out satisfied, if not enthusiastic.

A Trade Show Problem

"Take the super film. It is usually a success, more or less, in London. Sometimes it is said to be of such superlative merit that it is really impertinent on your part to expect it to be Trade shown in Glasgow or other provincial centres, and, therefore, if you want to see it before booking, you must travel to London to do so.

"This growing habit of limiting Trade shows to London is all wrong, and ought to cease—wrong to you and wrong to us. We cannot afford the expense, and it is bad policy for you. If you want to sell the horse, make it easy for every buyer to look into his mouth. If you make it difficult or impossible, do not be surprised if the buyer begins to think there is something there you do not want him to see."

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., June 22 and Wed., June 28

Ann Harding and Myrna Loy harmonise at the piano between shots of WHEN LADIES MEET, which M-G-M is Trade showing this week

Thursday

The Warrior's Husband; Follow the Lady (*Fox*)

Cambridge Theatre. **2.30 p.m.**

"The Warrior's Husband" is described as a "big" picture in every way—big in its acting, its direction, its sets and, above all, its humour. Elissa Landi, as the Commander-in-Chief of the Amazon army, puts up the best performance of her screen career, whilst Ernest Truex is said to be riotously funny as a mere male who fights for the rights of man. Marjorie Rambeau, as the queen, and David Manners, as the Commander of the Greek army, are the other principal players.

"The Warrior's Husband" is a hilarious comedy romance of that mythical age when the women went out to fight and the men stayed at home to rock the cradle. War is in the air, for the Greeks are seeking possession of the magic girdle, owned by the Amazon queen, which endows women with power over men.

Theseus, Commander-in-Chief of the Greek army, Homer, the doggerel poet and publicity agent for the Greek army, invade the Amazon territory, ostensibly with peaceful intentions. Antiope, the lovely leader of the Amazon forces, challenges Theseus to a duel. Theseus carries her off in triumph to the Greek camp. Meanwhile, Hercules, sent to steal the girdle, is terrified by these women warriors, and is taken prisoner. The queen's husband steals the girdle, gives it to Hercules, and sets him free. Without the girdle the Amazons revert to true womanhood and the reputation of the stronger sex is saved.

The picture is sheer fooling, put over with the old Lasky cunning. Colourful backgrounds are provided by the massive arena, into which the Amazon army parade in triumph before their queen and the Greek camp, most convincingly presented. Walter Land directed.

"Follow the Lady" is a George Smith production directed by Adrian Brunel. The plot concerns the misadventures of two young bachelors, who suddenly find themselves the unwilling custodians of a foundling baby. All sorts of embarrassing and amusing incidents arise, culminating in a surprising denouement. The strong cast is headed by Billy Hartnell, Marie Hemmingway, D. A. Clark Smith, Vincent Coleman and Marguerite Allan.

The Merry Monarch (*U.A.*)

Phœnix Theatre. **3 p.m.**

"The Merry Monarch," which was made in the South of France, stars Emil Jannings, with Sidney Fox. The picture is based on "Le Roi Pausole," one of the most joyous satires of Pierre Louys. Emil Jannings plays as Pausole, king of a Ruritanian paradise called Trypheme. He resembles a fat, crowned baby, but he has 366 beautiful queens—a different wife for each day of the year, even in Leap Year.

There is excitement in the place when an airman—Giglio—who has lost his bearings, lands there. Giglio falls quickly in love with Aline, daughter of the king and one of his queens. Giglio is invited to a fête to be given on Aline's 18th birthday. But the next day Aline disappears, the king and his retinue go in search for her, and the 366 queens revolt in his absence. This sends Pausole abdicating to Europe, but the passport troubles he encounters send him just as speedily back to his own country, and very soon that ideal land regains tranquillity, with Giglio marrying Aline and Pausole deciding that 366 wives are too much for one man.

The film is an Algra Sepic production, which has been directed by the famous Continental director, Alexis Granowski, on a spectacular scale, with music and songs by Carol Rathaus, the distinguished French composer, and decor by Marcel Vertes. The camera work is by Rudolf Mate.

Rasputin—the Mad Monk (*M-G-M*)

Prince Edward Theatre. **8.45 p.m.**

Unprecedented spectacle, a dramatic plot which reflects world history, and the most notable theatrical family in the world, lend glamour to "Rasputin—the Mad Monk," Metro-Goldwyn-Mayer's super film, telling the story of the fall of the Romanoffs, and bringing together for the first time on the screen John, Ethel and Lionel Barrymore.

Filmed from an original story by Charles MacArthur, famous for "The Front Page," "Lulu Belle," "The Lullaby," and other hits, the huge production was directed by Richard Boleslavsky, of the Moscow Art Theatre and producer of such stage spectacles as "The Miracle" and "The Vagabond King."

"Rasputin—the Mad Monk" is played by Lionel Barrymore, the ill-fated Czarina by Ethel, and Prince Chegodieff by John in the new production. Diana Wynyard plays the part of the Princess Natacha, whose romantic affair with John Barrymore runs as an undercurrent throughout the entire picture. Tad Alexander is seen as the invalid Czarevitch, and prominent rôles are filled by C. Henry Gordon and Edward Arnold.

The story tells of the strange monk, Rasputin, who, by curing the little Russian Czarevitch of a deadly ailment, makes the superstitious Czar and Czarina his slaves, rules Russia through them, precipitates a riot of orgy, meddles with politics. After his death comes the revolution that seals the doom of the dynasty. Authentic make-up literally reincarnates the original actors in the drama, and the huge settings, absolutely true to the originals, add further realism.

Friday

The Eagle and the Hawk (*Paramount*)

Carlton. **10.30 a.m.**

Fredric March and Cary Grant play the leading rôles in "The Eagle and the Hawk," the story of which, written by John Monk Saunders, author of "Wings," once again introduces Hollywood's famous suicide squadron of stunt film pilots.

"The Eagle and the Hawk" is the story of two war-time flyers who become heroes under the stimulus of their personal dislike for each other. Fredric March is the "eagle" of the story, a bold, reckless pilot who flies for the fun of it. Cary Grant is the "hawk," a deadly, earnest fighter, who revels in the excitement of personal combat. Together they are an unbeatable combination, but their personal relations on the ground are embittered by their clash of temperament. The pilot hates his observer for his cold ruthlessness; the observer despises his pilot for his sensitiveness. It is only when the observer finds that his companion is breaking under the strain of the unending conflict that a new understanding manifests itself and a different element enters into the story.

Fredric March gives a sterling performance as the war-worn squadron leader and Cary Grant makes a sympathetic figure of the observer. Jack Oakie furnishes comedy relief, and Carole Lombard, Sir Guy Standing, Adrienne d'Ambriourt and Kenneth Howell are others in the cast.

Secrets of Wu Sin (*Universal*)

Phœnix Theatre. **3 p.m.**

The popularity of the "Fu Manchu" pictures have paved the way of a succession of big mystery thrillers depending on the East for their colourful background, and the first of these is "Secrets of Wu Sin." The dope smuggling of Chinatown is a topic little touched upon by the screen, but in Universal's latest presentation it is the angle upon which a multitude of thrills are built.

The story concerns the amazing adventures of a young woman newspaper reporter who attempts—successfully, as it proves—to get the inside story of the dope smuggling. The part is played by Lois Wilson, with Grant Withers as the managing editor of her paper. Dorothy Revier, Robert Warwick and Toshia Mori are also prominently featured in a cast which includes a big line-up of both recognised western players and Chinese.

"Secrets of Wu Sin" will be preceded by a programme of shorts.

When Ladies Meet (*M-G-M*)

Prince Edward Theatre. **8.45 p.m.**

"When Ladies Meet" is a screen version of the play at present running at the Lyric Theatre, Shaftesbury Avenue. It features Robert Montgomery and Ann Harding with Myrna Loy in a supporting rôle. The picture is also notable in that it brings back to the screen a star of the silent days in the person of Alice Braby. Miss Braby, when she retired from film work some years ago became a great favourite with Broadway playgoers. So successful has her screen come-back been that she has been signed up as a result of her work in "When Ladies Meet" to a long-term contract with Metro-Goldwyn-Mayer. Harry Beaumont directed this version of the Rachel Crothers' play. Frank Morgan is also in the cast.

Monday

The Rebel (*Universal*)

Prince Edward Theatre. **8.30 p.m.**

Scheduled as Universal's biggest spectacular production this year, "The Rebel" brings an unusual picture in which vast settings, wide panoramas and backgrounds formed with an eye to the spectacular are predominant. In such a setting is told the love story of a beautiful young girl's love for the rebel leader of a peasant army, which is endeavouring to withstand the invasion of Napoleon's army. It is reported that the mountain battle scenes are triumphs of spectacular kinema work, impressing on a gigantic canvas the thrilling aspect of the story.

When the picture was previewed in America recently, the newspaper critics acclaimed the camerawork carried out among extremely beautiful backgrounds as among the best the screen has ever offered. Another big impression was created by the reappearance of Vilma Banky in the leading feminine rôle. This is Miss Banky's first talking picture and reveals her as an actress of unusual beauty and dramatic ability. Luis Trenker has the starring rôle as the rebel, with Victor Varconi in support.

Trenker, by the way, also collaborated in the direction with Curt Bernhardt; while Paul Kohner supervised.

Tuesday

Supernatural (*Paramount*)

Carlton. **10.30 a.m.**

Spiritualism is said to be treated sympathetically in "Supernatural," the story of a young girl whose body becomes possessed by the spirit of a murderess. Victor and Edward Halperin, makers of "White Zombe," produced it for Paramount, with Carole Lombard, Randolph Scott, Vivienne Osborne, Allan Dinehart, H. B. Warner and William Farnum in the cast.

Carole Lombard is a young heiress, grief-stricken because of the death of a beloved twin brother, who becomes the prey of Allan Dinehart, an unscrupulous fake spiritualist, interested in her fortune. At the time Dinehart is persuading the girl to attend his seances, a murderess whom he has betrayed to the police is executed. Her last wish is that she may find some way of evening scores with him. H. B. Warner, a scientist interested in psychic phenomena, attempts an experiment to keep her spirit from carrying out her desires. But the experiment miscarries, and the spirit enters into the body of the heiress. Actuated by the spirit of the murderess, the girl seeks revenge on the spiritualist fakir, and is only saved from the consequences of a terrible crime by her sweetheart.

Gold Diggers of 1933 (*F.N.*)

Prince Edward Theatre. **8.45 p.m.**

Two hundred of the world's most beautiful girls were specially selected to appear in the various chorus and dance sequences of the elaborate "Gold Diggers of 1933."

The girls were chosen from over ten thousand applicants by Busby Berkeley, who has achieved great fame for his creation and staging of lovely dance specialities.

The most promising girls were sent to the Burbank studios, where they were sorted out and eliminated until only 1,000 remained. These were then segregated and given screen tests, and the required 200 were picked. No one standard of beauty was selected. There are blondes, brunettes, and red heads, and they were drilled and trained for weeks by Busby Berkeley until they could carry out to perfection the song-and-dance numbers in some of the most unique and sumptuous ensembles ever staged. Warren William and Joan Blondell head the list of stars of this spectacular comedy.

Frederic March, who takes the role of an intrepid airman in THE EAGLE AND THE HAWK, a Paramount presentation on Friday.

Wednesday

The Sphinx; Savage Gold (*Pathe*)

Phœnix Theatre. **2.45 p.m.**

A programme of thrillers is promised by J. C. Jones on Wednesday afternoon. The main film is "The Sphinx," featuring Lionel Atwill, who leads a Jekyll and Hyde existence as a financier and murderer. He is reported to have been deaf and dumb from birth, a circumstance which baffles the police until Theodore Newton, as an astute reporter, aided by Shiela Terry, whose charms have attracted the Sphinx, reveal the true facts of the case. The picture teems with thrills and humour and always an element unexpected.

"Savage Gold"

The curtain raiser, "Savage Gold," presents a series of real-life thrills collected by Commander G. M. Dyott while on a treasure hunt in the savage wildernesses of the Amazon river jungles. It was about a year ago that Dyott conducted an exploration which led into the trackless region lying between the Xingu and the Araquaya rivers and extending from eight to fourteen degrees south of the Equator. The thrills and hazards of this intrepid band of explorers are graphically recorded in "Savage Gold."

NOTABLE OFFERINGS FOR A.B.F.D. RELEASE

"Tiger Bay," "Autumn Crocus," W. W. Jacobs' "Skipper of the Osprey"

DEAN TO FILM "GULLIVER'S TRAVELS,"

THE welcome given by the Trade to the initial offerings of Associated British Film Producers, and particularly to Loyalties," which will shortly be given a pre-release run at the Carlton, was an excellent augury for the continued success of Basil Dean's organisation.

A notable schedule of outstanding offerings now announced by Harry Rose, general manager, goes to prove that no stone will be left unturned to enable A.B.F.D. to fulfil the promise of its brilliant début.

High lights of the programme were indicated to the *Kine.* last week by Mr. Rose. The pictures already started for production at Ealing include "Autumn Crocus," "Tiger Bay," "Gulliver's Travels," and a W. W. Jacobs' story which will be produced in colour. Each of these subjects is to be produced on a big scale, both as regards casts and settings, and it is anticipated that the production costs of the pictures indicated will average around £50,000-£60,000.

"Tiger Bay"

J. Elder Wills and Eric Ansell, the joint authors, have written what is said to be a tensely dramatic story in "Tiger Bay." The action is laid in Jehol during the Chinese Revolution, in a London newspaper office and in Tiger Bay, a notorious dockland "quarter" in a British seaport.

The special requirements of the leading rôle, that of a young and cultured Chinese girl, have, it is said, hitherto deferred the filming of "Tiger Bay." The unexpected availability of Anna May Wong, regarded as the ideal artiste for the rôle, solved the difficulty for Bray Wyndham, the producer. Miss Wong will be seen, he reports, in a characterisation very different from any of her previous screen portrayals.

"Tiger Bay" is being directed by J. Elder Wills from the scenario by John Quin.

"Gulliver's Travels"

The Dean Swift classic fantasy, whose name is a household word, presents unique opportunities for the screen. With the man-mountain, King Kong-like, yet human and with Brobdingnagians contrasting with the diminutive Lilliputians, a film based on "Gulliver's Travels" promises spectacular treatment and novel box-office appeal.

Preparation on a massive scale is already in hand under the supervision of Basil Dean, who will produce and direct the picture.

"Autumn Crocus"

Basil Dean will also direct "Autumn Crocus," the earlier of the two forthcoming A.T.P. Ivor Novello pictures, from the C. L. Anthony international play success.

"Autumn Crocus" tells the story of a great love, its conflict with man-made conventions, with a woman's sacrifice as its dramatic climax. The main action takes place in the Tyrol, a locale which promises magnificence for the settings, which have been personally selected by the author.

HARRY ROSE

W. W. Jacobs' Story

Produced in Raycol colour, with scenario by W. P. Lipscomb and directed by Norman Walker, W. W. Jacobs' fascinating story, "Skipper of the Osprey," is a notable highlight in the A.B.F.D. list, which includes, also in Raycol colour, a series of H. M. Bateman cartoons and of interest featurettes, Zoo Oddities and Beauties of Britain.

Following upon its first offering, "Loyalties," shortly to be pre-released at the Carlton, London, and with "Three Men in a Boat" well launched, in this notable group of forthcoming pictures, A.B.F.D. may claim a highly attractive list of offerings.

America To-day *By LON.*

PAUL ROBESON FILM

"EMPEROR JONES" NEARLY COMPLETED

Irving Thalberg's New Post

PRODUCTION in the East is well under way with "Emperor Jones" nearing completion. I hear that it is a marvellous picture, and that Paul Robeson is a great screen "find." A number of the scenes had to be made in the South for the action of the story. These Mr. Robeson refused to make, declaring that he would not go below the Mason and Dixon Line for any price.

To the uninitiated, this sounds very mysterious, but the truth is that the Mason and Dixon line is the boundary between the North and the South. In the latter part of the country the negro still has but few privileges, and Mr. Robeson, in spite of his prominence and the fact that he has been recognised socially in many parts of the world, would come under that status, and would be regulated to certain sections of the city, to specified hotels and restaurants, and treated decidedly as an inferior.

The matter was settled by the cameraman making the shots down South and using Northern and studio settings as far as possible.

Thalberg and Warner Rumours

Rumours are in circulation that Irving Thalberg will join forces with Warner Bros., and will take the position formerly occupied by Darryl Zanuck. This story cannot be confirmed at this writing.

English Star Signed

Warners have signed Leslie Howard to star in three pictures for that organisation.

This English actor has fought shy of long-term contracts, preferring to free-lance, and accept stories to his liking. His attitude towards long Hollywood contracts can be explained when it is realised that not only is he indifferent to huge salaries, but also can leave the movie capital and appear on the New York stage or in British films.

Howard, I understand, will be consulted regarding the films in which he appears. His first picture will be "British Agent," with scenes laid in Russia.

English Support German Star

Herbert Marshall will play opposite Dorothea Wieck in "The White Woman," her first Paramount picture. Charles Laughton will have an important supporting rôle. Marshall is due back in Hollywood on July 15.

Sylvia Sidney will play opposite Maurice Chevalier in his next picture, "The Way to Love" in which she has the rôle of a Paris waif who is employed in a knife-throwing act in a theatre.

Menjou Wins

Adolphe Menjou, who scored such a hit in British films, is continuing his triumphs since he returned to Hollywood. He has been placed under a long-term starring contract by Warner's, and will play the leading rôle in "Convention City," a part originally intended for William Powell, who, instead, will do another Philo Vance story.

The Final "Chan" Picture

Fox probably would have continued making "Charlie Chan" pictures indefinitely had it not been for the untimely death of the author, Earl Derr Biggers.

The last story of the series, "Charlie Chan's Greatest Case," will shortly go into production, with Warner Oland in his familiar rôle of the Chinese detective. Heather Angel, clever little English actress, will have the leading feminine rôle.

Novarro and Lupe

Reports are in circulation that Lupe Velez will play opposite Ramon Novarro in "Laughing Boy," an Indian story which recently was purchased from Universal by Metro-Goldwyn-Mayer. Lew Ayres was considered by Universal for the rôle of the Indian hero two years ago, but the story was finally shelved.

Another Pioneer Passes

George D. Baker, a noted director in the days of the silents, who first attracted attention at the Vitagraph studio, died recently in Hollywood. He was 65 years old.

Mr. Baker, who directed Norma Talmadge, and other famous stars, made his last picture for Metro-Goldwyn-Mayer in 1925, and then retired, spending considerable time in Europe.

Radio Signs Bancroft

George Bancroft, who starred for Paramount for several years, has been signed by Radio to play the title-rôle in "The Hairy Ape," Eugene O'Neill's famous stage play. The theme concerns an ignorant steamship stoker, not far removed from the animal, who goes "berserk," much to the terror of the other characters in the story.

Radio has had such success with "King Kong" that it believes that a human "ape" will find favour with theatre audiences.

Filming "Cyrano"

Radio will produce "Cyrano de Bergerac," with John Barrymore in the leading rôle. Laurence Stallings, famous playwright, and co-author of "What Price Glory?" will make the screen adaptation. The theme will be modernised, so it will differ radically from the character portrayed years ago by Coquelin.

Anna Sten's Films

"Barbary Coast," a story of San Francisco in the days of the gold rush in 1849, will serve as one of Anna Sten's films for Samuel Goldwyn. It is planned to produce this picture on a huge scale, ranking with noted pretentious pictures of the epic type. The first Hollywood film of Miss Sten will be "Nana," which goes into production shortly.

Elliott Roosevelt, son of the President pays Gary Cooper a visit at Paramount studios

Joan Wyndham and John Stuart in the Butcher-Argyle production, LOVE'S OLD SWEET SONG, now nearing completion. Manning Haynes is directing

TRADE MOURNS A. N. EWINGS

FUNERAL AT BRISTOL

The funeral of A. N. Ewings, of the Rink Kinema, Swindon, took place at Greenbank Cemetery, Bristol, on Wednesday. The deep sympathy which his tragic end at so early an age (he was only 38) has evoked was shown by the large attendance at the graveside.

Amongst the family mourners were his brothers-in-law, George Allen (managing director, Eastville Hippodrome Co., Ltd.), A. E. Allen (Metropole), and H. V. Gully (His Majesty's).

The Bristol branch of the C.E.A. was represented by A. B. Atkinson (chairman), G. H. Blackburn (past-chairman), and George Rees (delegate). Other members of the Trade present included Mr. and Mrs. Oliver Pugsley, W. T. Ballard, B. Smith (Regent, Kingswood), Parker (Queen's), and Ashworth (Globe). Wreaths were sent by the Bristol branch of the C.E.A., Jack Parsons and staff of the Cardiff branch of P.D.C., Ltd., Paramount Film Co. (Cardiff branch), Mr. and Mrs. A. B. Atkinson, Mr. and Mrs. O. J. Pugsley, Mr. and Mrs. J. Rolph, Mr. and Mrs. George Rees, and the Employees of the Eastville Hippodrome Co., Ltd.

Bebe Daniels as she is seen in Columbia's COCKTAIL HOUR (U.A.)

The Value of Press Advertising

F. Tilley on Surest Way of Putting Over a Film

SPEAKING at a luncheon at the Lyceum Club on Thursday on "Advertising and the Film," Frank Tilley, general manager of advertising and publicity of Radio Pictures, Ltd., said:—

"First in effective value are the national daily, evening and Sunday newspapers, especially when one has a big picture to publicise. We have proved this in several cases, especially with 'Bring 'Em Back Alive' and, as a current example, with 'King Kong.'

"The former was advertised very extensively in the national Press while running in the West End, and later, when the picture went out generally, we took large spaces not only in the national newspapers, but also in provincial papers. The result was eminently satisfactory.

"In the case of 'King Kong' we have regularly and consistently taken a great deal of national and evening newspaper space, and you know yourselves that the success of this picture at the Coliseum, even after nine weeks and during a heat-wave, is the talk of London. This success has certainly been greatly aided by newspaper advertising.

"The moral is that when you have a good thing, tell everyone about it, and the newspapers offer the quickest and surest method of getting out your message."

Kinema Changes

ROYAL, ATTERCLIFFE

FOR MACNAGHTEN CIRCUIT

The Royal Picture House, Attercliffe, Sheffield, has been taken over by the Macnaghten Circuit, and was closed down on Saturday. The kinema is to be entirely reconstructed, and the work will be commenced at once.

The Royal, which was formerly a legitimate theatre, was converted into a kinema during war days. The reconstruction will increase the seating capacity and provide a most up-to-date hall

Aston Hippodrome Withdrawn

The Aston Hippodrome, which was offered for sale by auction at the Grand Hotel, Birmingham, a few days ago, received a bid of £13,300, which was declined. Bidding commenced at £8,000.

V. Sheridan's East Ham Deal

The Palace, East Ham, a variety house, has been acquired by Victor Sheridan and will be converted to a kinema shortly.

Nuneaton Lease

B. G. Hetherington, who has been managing the Nuneaton Royal Theatre for some time, has now taken over the lease of this theatre. The hall is being redecorated in a royal blue and white colour scheme.

Enfield Change

P. Smith, late of the Palace, Brick Lane, E., has acquired the Premier, Enfield Wash.

UNDER 30 BAR

BENEVOLENT FUND DECISION

At the meeting of the Council of the Benevolent Fund, held on June 13, it was decided that no application from members of the Trade under 30 years of age would be considered, except in very exceptional circumstances, unless such members of the Industry were members of the Provident Institution

MIDLAND C.T.B.F. INVESTMENTS

The intensive drive of the Birmingham and Midland Cinema Trades Benevolent Fund to secure £5,000 investments by the end of 1933, made a further advance during the past week when another £100 of 5 per cent. Corporation Stock was acquired. This now makes the fund's total investments up to £4,500.

SHEFFIELD'S GALA WEEK

KINEMAS PREPARE FOR SPECIAL SHOWS

Managers' Supper Dance

SHEFFIELD kinemas are making great preparations for the Sheffield Civic Week, which will be inaugurated by the Lord Mayor of London on Monday next. It will be a gala week in every way and arrangements have been made for the kinemas to be decorated. A managers' committee have the cinema, theatre and music-hall arrangements for the week in hand, and in a number of cases additions are being made to the programmes.

Several film stars from the Gaumont and B.I.P. studios will visit Sheffield during the week and make personal appearances at the kinemas in the centre of the city.

It is expected that hundreds of thousands of visitors will go to Sheffield, for a great number of attractions have been arranged, and the railways and road transport companies are offering special facilities and reduced fares.

The Managers' Committee, of which Arthur E. Holland is chairman, have been busy for some weeks and are promoting a supper-dance and cabaret on Tuesday evening. This is to take place at the Grand Hotel, and there will be dancing from 10 p.m. to 4 a.m. The cabaret will be provided by film stars and theatrical artistes.

We are asked to state that tickets are strictly limited, and may be obtained from W. B. Gibson, Sheffield Hippodrome, or Len Sullivan, Central Picture House. The price is 10s. 6d.

LIVERPOOL COMPETITION BAN IGNORED

KINEMA BEAUTY CONTEST

Some curiosity has been aroused in Liverpool by a public announcement of one picture theatre in connection with a beauty competition. Only three or four weeks ago the magistrates' clerk sent out to licensees a circular reminding them that the holding of competitions is against the terms of the licence.

The matter was even referred to at the last meeting of the North Western branch of the C.E.A., where it was decided to ascertain what precisely is the position.

In the particular case referred to, advertisements have appeared stating that the contest is exclusive to this particular theatre. Half of an admission ticket to the theatre must be attached to the entry form of those who think they have claims to be regarded as beautiful.

SAFETY FIRST IN KINEMAS

SHEFFIELD LESSON TO 20,000 CHILDREN

Some 20,000 Sheffield schoolchildren were given Safety First lessons at Sheffield kinemas last week. Special morning performances were arranged at the Central P.H., Abbeydale Picture House, Don Palace, Sunbeam Palace, Darnall Palace, Park Kinema, Hillsborough Park Picture House, Globe Picture Palace, Attercliffe, and the Crookes Picture Palace, and others.

At each kinema a talkie, "Alert To-day, Alive To-morrow," was screened, this being followed by a fire-drill and demonstration of leaving a kinema quickly in the event of necessity.

Sheffield was one of the first centres to adopt the Safety First movement, and local exhibitors have always co-operated fully, lending their kinemas at intervals for demonstrations.

NEW OXFORD KINEMA

SUMMER USE FOR ICE RINK

A kinema is to be opened at the Oxford Ice Rink early next month.

A. P. Iliffe, managing director of the rink, in an interview said: "The general idea is to make the rink a skating rink in the winter and a kinema during the summer months. We shall have a seating capacity of 2,500 and at lower prices, possibly ranging from 4d. to 1s. 6d.

On the ground floor of the rink, where the skating normally takes place, a floor will be laid down and a part of the balcony will also be used for seats. The projection-room is to be built over the members' lounge above the balcony, without any great alteration.

MENTAL HOSPITAL'S KINEMA

Everybody in South-West Lancashire knows Rainhill, which is noted for its mental institution.

Attached to this is a kinema, of which evidently extensive use is made, so much so that it is now deemed expedient to embark upon a scheme of improvements.

When an application for alterations was made to the magistrates of St. Helens County Sessions last week, it was suggested that magistrates paid a visit to the kinema. This they did on Friday.

Radio PICTURES
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Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

RADIO PICTURES

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MAURICE CHEVALIER
IN
A BEDTIME STORY

WITH HELEN TWELVETREES
EDWARD EVERETT HORTON
ADRIENNE AMES AND BABY LEROY

HELEN HAYES AND GARY COOPER
IN
A FAREWELL TO ARMS

WITH ADOLPHE MENJOU
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CAST OF 7,500

MARLENE DIETRICH

IN

THE SONG OF SONG

WITH BRIAN AHERNE LIONEL ATWI
AND ALISON SKIPWORTH

KING OF THE JUNGLE

WITH THE LION MAN
(BUSTER CRABBE)
AND FRANCES DEE

A CECIL B. DeMILLE SPECIAL

THIS DAY AND AGE

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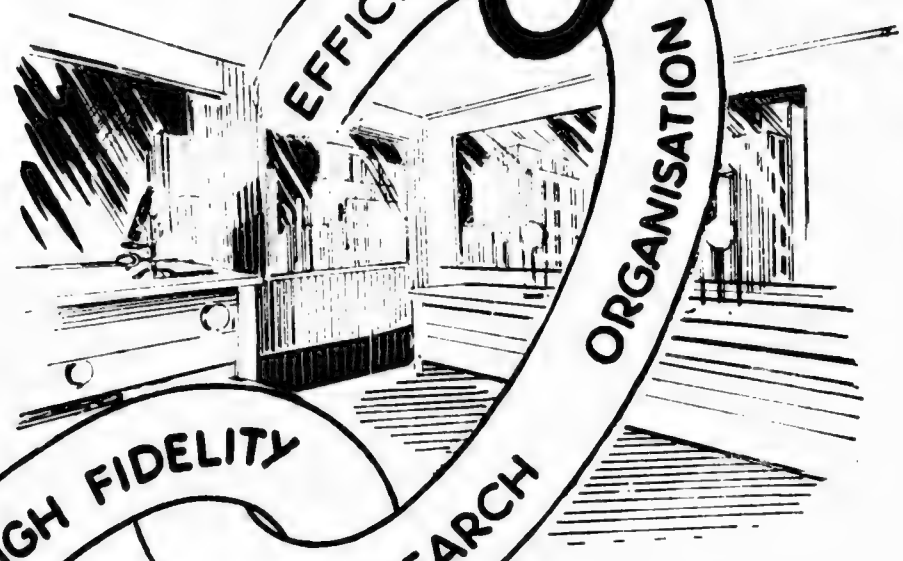
PROGRESS



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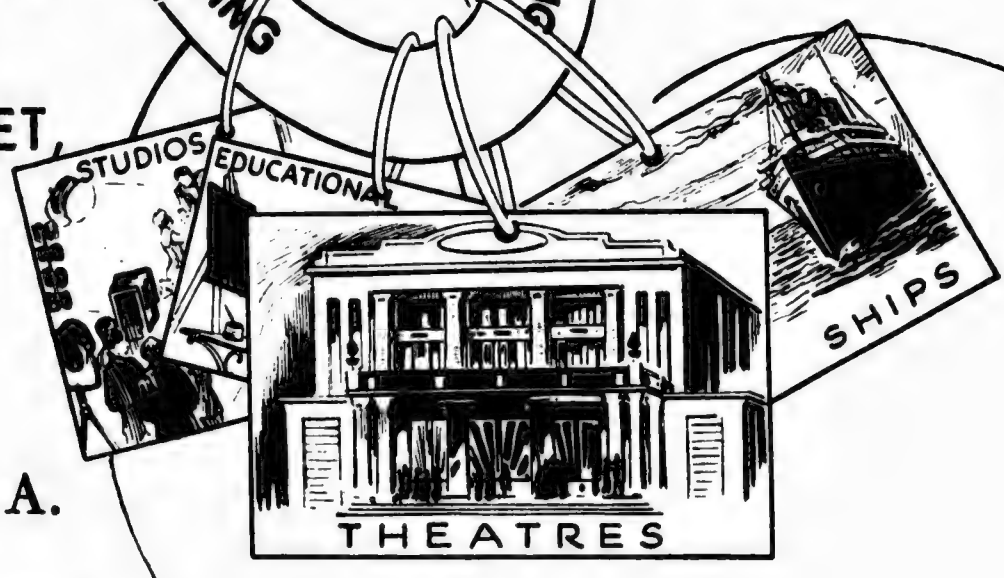

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WOMEN'S COUNCIL AND FILM INSTITUTE

N. KEARNEY APPEAL FOR SUPPORT

Resolution Against Cruelty in Films

AN appeal for support for the Film Institute proposals was made on Thursday by Neville Kearney, Secretary of the Film Group of the F.B.I., in a speech to the National Women's Council. The Council also passed a strong resolution deploring cruelty in films.

Mr. Kearney, in referring to the difficulties of film-producing companies, stated that it was estimated that between 20 and 25 million people attended kinemas each week in this country, and that before an average picture could recover its costs and make a profit it had to be seen by between seven and eight million people.

Consequently, Mr. Kearney added, it was of the utmost importance that producers must consistently study their audiences to provide them with the pictures they would pay to see.

Although films were increasingly becoming the equivalent of literature, he did not think that educational films, as such, would find their way into the commercial kinema. The place for scientific and teaching films was not the kinema. Their right place was in the class-room.

Mr. Kearney, however, stressed the fact that teaching films could not be properly produced by teachers alone, without the co-operation of film technicians.

Cruelty in Films

The Film Institute, he was of the opinion, would not touch in any way on the film entertainment side, and dealing later with allegations of cruelty in films, he denied that there was any cruelty in British films. Cruelty, where it was suspected, should be challenged in the country where the film was produced. To his mind, the Film Institute should be a body to receive complaints and representations on all such matters.

Censorship Demand

In the later course of the proceedings, a resolution was passed against cruelty in films in the following terms:—

"That the National Council of Women deplores the tendency in certain kinema films shown during the past year to present incidents depicting brutality and violence in which the subjects apparently include cruelties inflicted upon human beings or wild animals, or on both.

"They believe that the cumulative effect of such films continuously shown throughout the country is not only offensive to public feeling, but must be harmful to the moral sense of the public and particularly to those of impressionable mind. They therefore urgently appealed to the B.B.F.C. to exercise more stringently their powers of censorship in this direction."

PRESTON TAX DEPUTATION

LOCAL M.P. IMPRESSED

A deputation representing the local kinema managers was last week received by A. C. Moreing, Preston's Conservative Member, to discuss the entertainments tax. R. Barrie, of the Theatre Royal, and P. H. Lennon, of the New Victoria, comprised the deputation.

They expressed surprise that Mr. Moreing should have voted against the reduction of the tax, and placed before him figures showing him the deleterious effect the imposition had upon the Trade locally. Following the interview, Mr. Barrie expressed his complete satisfaction. He said that Mr. Moreing appeared very much impressed with their argument, and they were hopeful that the facts they had placed before him would be brought to the notice of the party leaders.

BRICK FILM VAULTS

BIRMINGHAM JUSTICES' ORDER

In view of the fact that many exhibitors are faced with the storage of films above the regulation footage due to Sunday opening over the week-end, the Birmingham Licensing Justices, following deliberations with the Chief Fire Officer, Surveyor to the Justices, etc., have authorised the erection of specially built brick film safes, with concrete tops and 4 in. wooden doors, to take the added films at the houses under their jurisdiction

ICE RINK FOR BRISTOL

Bristol Licensing Justices have granted music, singing and dancing licences to Walter Skarrat Keigwin, whose intention is to convert the Coliseum, Park Row, into an ice skating rink. The scheme is to run a restaurant and ballroom in connection with the rink during the winter months, while in the summer the building will be available for exhibitions and similar affairs. A permanent orchestra is to be engaged. It is estimated that the alterations will cost about £30,000.

Thelma Todd, who has just completed a film for B.I.P., was a guest at the C.E.A. Conference dinner on Tuesday

ROYSTON KINEMA BURNT DOWN

J. R. Cox to Build New House

THE Royston, Hertfordshire, Cinema was gutted by fire last week, only the projection apparatus being saved. At 1 p.m. on Tuesday, Manager A. Freeman, who happened to be alone on the premises at the time, noticed smoke coming from the proscenium end of the auditorium, and before he had time to reach the outbreak with a fire extinguisher the flames had spread to the waxed screen used in conjunction with the rear projection of the hall.

By the time the local volunteer fire brigade had arrived the roof and walls had collapsed. A short circuit in the company's supply wiring is thought to be the cause.

J. R. Cox, the proprietor, took over this hall, which was erected in 1913, in August, 1930. Plans are being prepared to erect a new kinema to seat 600 on a fresh site in the town, and permission is being sought to run films at a local club-house until the new structure is completed.

HERTFORD'S NEW SUPER

OPENING IN JULY

Work on Hertford's super kinema, the County, is progressing well to schedule and an early July opening has been provisionally fixed. Its dignified and imposing exterior is now a landmark on the Ware Road, and, in addition to offering entertainment in luxurious surroundings, a café-lounge has been provided.

The proprietors have recently acquired the Castle Cinema, the town's oldest kinema, situated in Castle Street.

SHIREHAMPTON KINEMA

£15,000 COMPANY FORMED

A new company, the Shirehampton Cinema Co., Ltd., has been formed with a nominal capital of £15,000, to carry on the new kinema which is being built at Station Road, Shirehampton, Bristol. The new house, which will be opened at the beginning of September, has a capacity of 1,000. It will have a stage and dressing-room accommodation, so that turns in addition to pictures can be given. The sound equipment is to be Western Electric.

The directors of the company are Messrs. E. Harris (chairman and managing director), F. A. Seal and J. B. Gregor. Mr. Harris is also chairman and managing director of Harris Cinemas, Ltd., a company controlling two Bristol kinemas, the Scala and Plaza.

UNIVERSAL STARS IN LONDON

VILMA BANKY AND ROD LA ROCQUE ARRIVE

Stars of two Universal super-productions which have recently been completed on the Continent, Rod La Rocque and his wife, Vilma Banky, arrived in London on Sunday on their way to Hollywood, where, it is understood, they will embark on new contracts.

Miss Banky has made a highly successful come-back in Universal's romantic super, "The Rebel," which is to be Trade shown next Monday in the evening at the Prince Edward Theatre.

Rod La Rocque is the star of "S.O.S. Iceberg," which Tay Garnett completed last week. The picture is expected to prove a monumental epic, with its background of the Greenland snowfields and icy mountains, and its starkly vivid story of an expedition lost in the wastes of ice and snow, the attempts at rescue and the ultimate discovery of the missing men.

It is one of Universal's costliest productions and took a year to make.

Two new Ernemann No. 5 projectors are being installed in Greens' Playhouse, Renfield Street, Glasgow.

CENSORSHIP CAMPAIGN IN NORTH IRELAND

Approach via the Provincial Districts

TALK OF FREE STATE QUOTA AGAIN

HAVING been effectually beaten in Belfast the advocates of a State censorship of films for Northern Ireland are adopting a new method of approach, and the White Cinema Club has already taken steps to counteract the new campaign. It is, however, sure that if opposition is to be effective, the club must have the support of the Ulster provincial exhibitors. If the exhibitors do not act promptly in getting in touch with the club then it will be their own fault if they have a censorship imposed upon them in their own district.

The Armagh Diocesan Board of Social Welfare and Temperance has written to all the councils in its wide area urging the setting up of local film censorship committees and proffering its services. Whether these services will be accepted or not remains to be seen.

The Dungannon Council has already called for a report by a special committee. Armagh Council, in calling for a special report, stated that it seemed that at one moment they were responsible for sewerage, and the next for the morals of the young, and now at Portadown the Council is considering the question of what action to take in regard to the latter.

The chairman, Mr. Rock, pointed out that the Churches were urging them to take action. Whilst they did not wish to be censors of pictures, he thought the Council should prohibit the exhibition of pictures of an undesirable nature. Some years ago the Sanitary Committee was appointed the Censorship Committee, but if a new committee was formed, he thought it should consist of the representative clergy of the different Churches.

One member suggested that as the films were passed by the British Board of Censors, who would not permit anything objectionable in films, there was no need for action. So far as Portadown was concerned, no unclean pictures had been shown there, and the managers of the various kinemas would only be too glad to meet the Council.

George Johnston, who proposed that the matter be referred to the General Purposes Committee, strongly opposed the idea of the control of censorship being handed over to the clergy, whom, he contended, knew nothing about pictures. A proposal that no action be taken was defeated.

Value of Films

The value of films to business men was stressed by C. E. McConnell, A.I.P.A., managing director of McConnell, Hartley, Ltd., in addressing Dublin Rotary Club. Film publicity, he said, was no longer an experiment, it was a tried and proved medium. With an advertising film of technical and publicity merit, it was possible to tell dramatically the story of any product, service or process to millions of people at an amazingly low cost. The kinema could tell a different story in a different way, and very often appealed where other mediums did not.

That Quota Again

Talk of a quota being imposed in the Free State has once again been revived, but it does not look like meeting with much success. It is known that inquiries have been made amongst members of the Trade, and they have pointed out how impossible it would be to make a success of such a project, but, nevertheless, there are still some persons who cherish the idea that by such means they will be able to establish the film-producing Industry on a permanent basis in the Free State.

No Subsidy Either

Then there is talk of subsidies. Hopes of these went up several points when it was learned that the Government was introducing a vote in the Dail, the Free State Parliament, to help films. Once again visions were conjured up of lavish sums being provided, but the optimists were soon doomed to disappointment.

The vote, which was passed without any trouble, was only for £200, and it is to be used in connection with a film which is being made in the Aran Islands, by R. J. Flaherty, who produced Nanook some years ago. This film in question is only a short one, and will show an Aran story-teller at his fireside relating a tale in Irish. The £200 is to pay for the expense of the materials, the work, and sending the story-teller to London, where, at Gainsborough's studios, the talkie part will be made. Gainsborough have placed their studios and equipment at the disposal of the Free State Government. The Government state definitely that this must not be taken as an indication that they are going to subsidise films. Even Flaherty's own full-length film of the Aran Islands, which will be ready for screening in September, is not being subsidised, but is being produced by private enterprise.

Cardinal at Kinema

Cardinal MacRory, Primate of All Ireland, was amongst the distinguished audience which attended a special performance at the City Cinema, Armagh, of the latest Irish film, "The Voice of Ireland," and at the conclusion he expressed his great pleasure at having had an opportunity of seeing the film. Lieut.-Col. Victor Haddick, the producer, is now about to commence work on his next film of Irish life, which will be more in the nature of a thrilling melodrama.

Good Word at Last

Instead of their usual attack upon films and demand for censorship the annual assemblies of the Presbyterian Church in Ireland and the Irish Methodist Church, the President of the Methodist Church, the Rev. Dr. J. Scott Lidgett, gave kinemas a pat on the back, for, said he, "The attraction of the picture houses had had something to do with keeping people from spending their time in absorbing alcoholic liquor."

Galway Court Action Settled

When, in Galway Court, the action was called in which Walter McNally, one of the leading exhibitors in the Free State, of 75, Middle Abbey Street, Dublin, sought to obtain the reversionary lease of kinema premises known as the Empire Theatre, Galway, from W. P. Higgins, William Street, Galway, Mr. A. E. Wood, K.C., for Mr. McNally, announced that his client had purchased the entire premises for an agreed sum, and that Mr. Higgins was to hand over possession on or before December 1, 1933. Mr. McNally was anxious to satisfy the needs of the Urban Council and the public in the matter of the kinema. The agreement was made a rule of the Court.

Briefs

The Kelvin Picture House, Belfast, is closing down for a fortnight for renovations and redecorations.

The Pavilion, Downpatrick, has closed down for its annual summer recess.

Rumours that "Cavalcade" would not be shown in the Free State on account of its pro-British tendencies, may be at once dispelled, as the film met with a very cordial reception at its Trade show in Dublin.

Following its last year's example, the management of the Lyceum, Belfast, is running a football team in the local Summer League, which is made up of young patrons of their house.

Celebrating the completion of "S.O.S. ICEBERG," Universal's dramatic Greenland production, which was finished last week after a year's work in Greenland and on the Continent. Seated are the three leading stars: Rod La Rocque, Leni Riefenstahl and Gibson Gowland, the Englishman. Standing, left to right: Sepp Rist, Paul Kohner, chief of production, Dr. Arnold Fanck, leader of the expedition, Werner Klingler, assistant director, Max Friedland, Universal's general manager in Germany, Walter Riml, Tay Garnett, the director, and Dr. Holzboer

MOSS EMPIRES' DIVIDEND

5% Pref. Payment Postponed

EIGHTEEN MONTHS IN ARREAR

By Our City Editor

THE announcement that Moss Empires' 5 per cent. preference dividend is to be again postponed makes this dividend eighteen months in arrear.

It is evident from the latest decision to defer consideration of payment that the new arrangements come to with the Gaumont-British group are not yet fully beneficial.

It will be recalled that at the last meeting the chairman pointed out that previous to the close co-operation agreement with Gaumont-British, Moss' Empires was in direct competition in several towns with General Theatres Corporation, an associate of Gaumont-British.

Eventually, it is hoped that a very considerable saving will be made in administrative and management expenses.

Warner Bros.' Quarter

Recent activity and improvement in U.S. kinema shares have not yet been translated into actualities, for the Paramount-Famous Lasky Corporation has defaulted on its June interest payment on its 6 per cent. 1947 debentures, while Radio-Keith-Orpheum Corporation is in default on June 1 interest on its 6 per cent. 1941 debentures.

Warner Brothers report a net operating loss including subsidiaries amounting to 1,695,564 dollars for the quarter ended February 25 last. Although this loss means something like £340,000 at par, it is considerably less than the loss of 3,418,830 dollars incurred during the similar period a year earlier.

Sheffield Company's Results

Economy has enabled the directors of the Central Picture House, Sheffield, to maintain the ordinary dividend for the past year at 8 per cent.

Profits were £3,000 lower at £5,506, but the chairman was satisfied that the output was now much brighter.

Rialto, Blackley, in Liquidation

Bryce M. Hanmer, of Liverpool, has been appointed liquidator of the Rialto (Blackley), Ltd., Manchester. Creditors are required, on or before July 14, to send their names and addresses, with particulars of their debts or claims, to him at Stanley Street, Liverpool.

Market Continues Cheerful

Although several of the popular issues in the kinema share market registered small declines, the general tendency during the past week was cheerful, many of the smaller companies' shares also showing slight improvements.

The most striking movement in the whole list was that of Blackpool Tower ordinary shares, which rose to 65s., against 60s. 7½d. when business was last recorded some months ago.

Other shares which showed an upward tendency were A.B.C. preference, which rose 3d. to 16s. 10½d., Baird Television 1½d. to 10½d., while the debentures of General Theatres added 15s. at £96½, the ordinary shares of this concern improving to 11s. 6d.

British International Pictures preference shares attracted buyers, the shares showing a rise on balance of 7½d. at 20s., and the participating preferred shares of P.C.T. added a similar amount at 22s. 7½d. With the exception of the "A" preference, which declined 7½d., other issues of this concern were also better.

Despite the decision of the directors of Moss' Empires to defer the payment of the preference dividend as detailed above, the shares remained at their previous level as the dividend anticipations had been discounted in the price of the shares previous to the actual announcement. The ordinary shares, however, showed an improvement.

Gaumont-British were a dull market, showing small declines, although the converted preference shares improved slightly. The new debentures were again dull at £92½, this being a decline of 5s. Madame Tussaud's preferred ordinary were another dull spot, and the debenture stock of U.P.T. were also lower on the week.

NEW PRIVATE COMPANIES

Earby Film Transport Co., Ltd.—Registered June 8. Capital, £1,000 in £1 shares. General carriers of kinematograph films. The directors are:—Rupert Taylor, Willie Briden, Harry Rigby and Willie Taylor. Registered office: 47, Water Street, Earby, Yorks.

Yorkshire Film Renters, Ltd.—Registered June 8. Capital, £605 in 600 7½ per cent. cumulative preference shares of £1 each and 100 ordinary shares of 1s. each. The permanent directors are:—Laurence H. Benhan, 23, Brudenhall Road, Hyde Park, Leeds, film renter; Laurence M. F. Davenport, 1, St. John's North, Wakefield, film renter.

Film Productions, Ltd.—Registered June 10. Capital, £2,000 in £1 shares. Distributors and producers. Secretary: Vaughan N. Dean, 112, Strand, W.C.

Park Estates (Middlesex), Ltd.—Registered June 12. Capital, £2,000 in £1 shares. The directors are:—Archibald J. Keeble, 85, Sheaveshill Avenue, Colindale, Hendon, N.W.9, company secretary; Nathan Cohen, 50, Milverton Road, N.W.6, kinema owner. Solicitors: Finnis Downey, Linnell and Chessher, 5, Clifford Street, W. Registered office: 191, Wardour Street, W.1.

Universal Cinema Theatres, Ltd.—Registered June 12. Capital, £1,000 in £1 shares. Solicitors: David Morris and Co., 78, Newgate Street, E.C.

Zenifilms, Ltd.—Registered June 14. Capital, £300 in £1 shares. Objects: Producers, importers and exporters of films, etc. The directors are:—Mrs. Vera C. Fellows, 1, Ovington Street, S.W.3; Mrs. Sheba Bonas, 16, Lauderdale Mansions, W.9; John Gifford, 96, Belgrave Road, S.W.1. Secretary: E. G. Fellows. Solicitors: Hudson, Simmons and Co., 16, Albemarle Street, W.1. Registered office: 25, Denmark Street, W.C.2.

Upton Pictures, Ltd.—Registered June 14. Capital, £500 in £1 shares. Kinema proprietors, etc. The permanent directors are:—Horace Smith, Morrell Street, Maltby, Rotherham; Arthur S. Furniss, Fairfield, Rotherham, and Arnold E. Furniss. Solicitors: Gichard and Co., Rotherham.

W. H. Cinema Circuit, Ltd.—Registered in Edinburgh on June 14. Capital, £500 in £1 shares. George W. Miller, 137, Crown Street, Glasgow, accountant is the first director. Registered office: 190, West George Street, Glasgow.

Stew Properties, Ltd.—Private company. Registered June 15. Capital, £500 in 350 preference shares of £1 and 1,500 ordinary shares of 2s. each. Theatre, and kinema proprietors, etc. Secretary: H. W. Faulkner, 39-41, Parker Street, W.C.2.

K. and W. Cinemas, Ltd.—Registered June 15. Capital, £2,000 in £1 shares. The permanent directors are:—Reginald L. Kemp, Clovelly, Eastwood, Notts, kinema proprietor; Edward N. Wilkinson, Shawlands, Mansfield Road, Woodthorpe, Nottingham, company director. Solicitors: Alcock, Alcock and Cousin, 32, Bridlesmith Gate, Nottingham.

East Ham Amusements, Ltd.—Registered June 16. Capital, £100 in £1 shares. Victor Sheridan shall be permanent managing director. Solicitors: Bulcraigh and Davis, Amberley House, Norfolk Street, W.C.2.

Haymarket Theatre (Newcastle), Ltd.—Registered June 16, with a nominal capital of £50,000 in £1 shares. To acquire premises abutting Percy Street and Haymarket Lane, Newcastle-upon-Tyne, and to erect a theatre to be known as the Haymarket Theatre. The directors are:—Dixon Scott, 39, Percy Gardens, Tynemouth, kinema proprietor (first managing director); John G. Martin, J.P., 23, Hatton Place, Edinburgh, master baker; Douglas Martin, "Strathearn," King Edward Road, Tynemouth, medical practitioner; Mrs. Catherine Duffell, 16, Amesbury Road, Moseley, Birmingham; John G. Martin, Jun., 23, Hatton Place, Edinburgh, Bachelor of Commerce; Dixon Scott, Jun., 39, Percy Gardens, Tynemouth, kinema proprietor. Secretary: D. Scott, Jun. Solicitor: Wm. Mark Pybus and Sons, Milburn House, Newcastle-upon-Tyne. The registered office is at Haymarket House, Haymarket, Newcastle-upon-Tyne.

British and Overseas Film Sales, Ltd.—Registered June 16. Capital, £1,000 in £1 shares. Secretary: J. G. Saunders. Registered office: 76, Wardour Street, W.

INCREASES OF CAPITAL.

Suburban Super-Cinemas, Ltd. (Heddon House, 149-151, Regent Street, W.1).—The nominal capital has been increased by the addition of £27,500 beyond the registered capital of £22,500. The additional capital is divided into 27,500 ordinary shares of £1. This increase is for the purpose (inter alia) of acquiring 90 per cent. or upwards of the issued capital of Favourite Cinemas, Ltd., Olympodromes, Ltd., Croydon Amusements, Ltd., and Attractive Cinemas, Ltd.

Studio Sound Services, Ltd. (89-91, Wardour Street, W.1).—The nominal capital has been increased by the addition of £2,000 in £1 ordinary shares beyond the registered capital of £2,000.

London Film Productions, Ltd. (22, Grosvenor Street, W.1).—The nominal capital has been increased by the addition of £70,000 beyond the registered capital of £20,100. The additional capital is divided into 70,000 redeemable 6 per cent. first cumulative preference shares of £1 each.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Arthur Gask, Ltd.—Harold P. Walters, of 15, George Street, Mansion House, E.C., ceased to act as receiver and/or manager on May 31, 1933.

BANKRUPTCY.

Walter Evelyn Butt Thompson, late 66, Hatton Garden, London, E.C.1, who was adjudicated a bankrupt in October, 1932, applied on June 13, to Registrar Mellor, sitting at the London Bankruptcy Court, for his discharge.

The Official Receiver, who opposed the application on statutory grounds, reported that the liabilities were £21,263 and the assets £1,464. The petitioner attributed his insolvency to liabilities incurred under guarantees, bad debts, depreciation in the value of shares, depression in the kinema industry, and losses sustained owing to the extension of the entertainment tax to seats under 6d.

His honour suspended the discharge for six months.

BRIGHTER BRIGHTON

Harold Millar Spends Employment

Harold Millar firmly believes that spending for unemployment will be a great factor in the solution of our economic ills. The fact that for four months last winter he employed about 30 men in converting the large mansion at 66, Montpelier Road, into one of the most up-to-date residential hotels on the South Coast—and that he has now given over a month's employment to a number of men in the reconstruction of the Princes Kinema exterior—is sufficient proof that Mr. Millar practises what he preaches.

The new Princes Kinema is one of the brightest spots in Brighton.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/6	3/6	—
" 7½ % Pref.	16/7½	16/10½	+-/3
A.P.P.H. Ord.	22/-	22/4½	+-/4½
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/10½	+-/1½
Baird Televis. Defd. Ord. 5/-	1/-	1/-	—
Blackpool Tower Ord. £1	60/7½	65/-	+4/4½
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom Defd. 1/-	-/4½	-/4½	—
" Prefd. Ord.	3/-	3/-	—
" In. Films (Props.) 10/- Ord	-/4½	-/4½	—
" Inter. Pic 5/- Ord.	3/9	3/9	—
" " " 8% Pref.	19/4½	20/-	+-/7½
" Lion Prefd. Ord.	2/-	2/-	—
" " Defd 4d.	-/1½	-/1½	—
Denman P.H. 7% 1st Mt. Deb	£106	£106	—
" " 7% Conv. Deb.	£105½	£106½	—
Gains. Pic. Ord 10/- pd.	8/-	8/1½	+-/1½
Gaumont-British Ord 10/-	12/6	12/-	—-/6
" " "A" Ord.	6/4½	6/1½	—-/3
" " 5½% New Pref.	18/4½	18/3	—-/1½
" " Converted Pref.	18/4½	18/6	+-/1½
" " 6½% 1st Mort. Deb.	£103	£103	—
" " 4½% New Debs.	£92½	£92½	—5/-
General Theat. Pref.	11/3	11/6	+-/3
" " 6½% 1st Mort. Deb.	£96½	£96½	+15/-
Ldn & South Super Cin. 2/- Ord.	-/3	-/3	—
Mdme Tussauds 1/- Defd.	2/4½	2/4½	—
" " £1 Cum. Pref. Ord.	25/6	24/10½	—-7½
" " 5% 1st Mort Deb. (Conv.)	£98	£98	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/6	1/6	—
Moss' Empires £1 Ord.	7/6	8/1½	+-/7½
" " £1 Cum. Pref.	6/10½	6/10½	—
" " 6% Deb.	£99	£99	—
" " 4% Perp. Deb.	£62½	£62½	—
P.C.T. Ord. 10/-	19/4½	19/4½	—
" 7½% Pfg. Pf. Ord.	22/-	22/7½	+-/7½
" Cum. "A" Pref. £1	27/6	26/10½	—/7½
" " "B" "	24/3	24/9	+-/6
" 6% 1st Mort. Deb.	£106½	£105½	+5/-
" Const. 7% Pref.	21/3	21/-[illegible]	—-/3
Stoll P.T. Corp.	3/9	3/-[illegible]	+-/3
United P. Thea. 10% Prof. Ord.	-/3	-/3[illegible]	—
" " " 7% 1st. Mort. Deb.	£84½	£84	—5/-

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

Woolf Saunders' Ilford Appointment—Coliseum, Stoke Newington, New Manager—P. Campbell for Canterbury Odeon—Birmingham Resignation

Woolf Saunders has been appointed house manager of the Hippodrome, Ilford, E. Prior to joining the Victor Sheridan circuit Mr. Saunders spent three years on the managerial staff of Bernstein Theatres and was engaged at the Tooting and Walthamstow Granadas and other halls. An all-round athlete, with sculling and swimming forming his chief recreations, he always endeavours to rouse the enthusiasm of his staff for sport and finds they give better services for the encouragement.

S. Hyman has been appointed manager of the Premier, Enfield Wash, N. Before taking up this appointment Mr. Hyman managed the Palace Cinema, Brick Lane, E.

Walter Hume, who has for seven years managed the King's Palace, Preston, will shortly take over the management of the Hippodrome, Preston, which belongs to the same circuit (W. H. Broadhead and Sons) and is Preston's sole remaining theatre. Mr. Ernest Sims, who has been identified with the kinema industry in Manchester, will take charge at the Palace.

S. Knight is the new manager of the Coliseum, Stoke Newington, which reopened last week. Until recently Mr. Knight managed the Star Kinema, Wandsworth, which formed his first appointment in the Industry. He is well known in lawn tennis circles, having played and acted as an official for the championship games at Wimbledon, and, during his service with the Royal Air Force, was a member of the same squadron as Harry Milton.

Kenneth Arthur, who, at the age of eighteen, has been appointed organist at the Regent Kinema, Swindon, is a talented musician. A native of Birmingham, he secured his first post as an organist at Spring Hill Baptist Church, Birmingham, when only fourteen. He turned his talents to kinema organs at the age of seventeen, and before going to Swindon was assistant organist for a time at the Forum Theatre, Birmingham.

Patrick W. Campbell has resigned from the management of the Royalty Cinema, Harborne, Birmingham, and joined the Oscar Deutsch Circuit to take over the management of the Odeon Theatre, Canterbury, scheduled to open on August 7. Mr. Campbell received his first training in theatre management at the Picture House, Glasgow, under P.C.T. Later he became manager of the Broadway Cinema at Peterborough, and was then appointed to the charge of the Cinema de Luxe, Gloucester. Following that he came to the Kingsway Cinema, King's Heath, Birmingham, where he remained until leaving to open the Royalty Cinema at Harborne in October, 1930.

G. H. Barrasford, who has been appointed the manager of the Hulme Hippodrome and Junction Kinema, is well known in the theatre and kinema Trade by reason of his former connection with the Manchester Hippodrome, which was one of the first variety theatres in the north to go over to talkies under his direction. He left the Manchester Hippodrome in March of last year and joined the H. D. Moorhouse circuit, being appointed manager of the Grand, Hanley, which was later burned down. Afterwards he was the first manager of the new King's, Longsight, and went to the Osborne Theatre three months ago, when it changed over to talkies.

G. H. Dyson has changed his address to "Hazeldene," Bolton Road, Swinton, Rotherham.

R. English, the new proprietor of the Picture House, Nuneaton, is taking over the management of the house from J. H. Davies.

H. S. Cooper, proprietor of the Barwell and Earl Shilton Palaces, is lying seriously ill at his home in Earl Shilton.

Clifford Phipps and his orchestra commenced on Monday last a season's engagement at the Pavilion and Pleasure Resort, Port Soderick, Isle of Man. Bright programmes of standard and popular music are being well received.

J. Hopkins, of Birmingham, has been appointed chief operator at the Regal Cinema, Lincoln.

W. East Smith, who, for the past twelve years has successfully controlled the Grange Super Cinema, Birmingham, has resigned his position as manager, and is leaving the Trade to take over the managership of an engineering company. W. East Smith became associated with the Grange under E. J. Bryant during its period of construction early in 1921, having for many years previously been engaged in the engineering profession. During his associations with the Grange he has been a prominent worker for the C.E.A., of which he was a member of the Emergency Committee, and the Grading Committee. The good wishes of the whole of the Trade in the Midlands go with Mr. Smith in his new undertaking.

S. A. Eaton, manager of the Carlton P.T., Green Lane, Liverpool, arranged a special birthday week programme last week (ending June 17) to celebrate the first anniversary of the opening of the theatre. He entered the kinema Trade twenty years ago, and has had both renting and exhibiting experience, having at one time been traveller for Pathé Frères. He went to the Carlton from the Belmont P.H., Belmont Road, of which hall he was manager for eleven years. Other halls where he has occupied the managerial chair are the Palladium, Seaforth; Palladium, West Derby Road; and the Tunnel Road Picturedrome, Liverpool.

EWART HODGSON JOINS BERNSTEIN CIRCUIT

IN CHARGE OF PUBLICITY

The appointment is announced of Ewart Hodgson, late film critic of the *Daily Express*, as assistant to the managing director of Bernstein Theatres.

Mr. Hodgson will be responsible for general exploitation and publicity in connection with the chain of twelve Bernstein theatres; he will also act as liaison officer between the company and local and educational authorities.

Ewart Hodgson is among the best-known Fleet Street newspaper men. During his ten years in journalism he has had experience of practically every side of the profession. He was formerly art editor of the *Pall Mall Gazette*, where he inaugurated the first picture page ever to be run in an evening newspaper. After four years, during which he was theatre correspondent and deputy dramatic critic of the *Star*, Mr. Hodgson became dramatic critic of the *Sunday Dispatch*.

From the *Sunday Dispatch* he went to the *Sunday Express* as chief sub-editor, and two years ago was appointed film critic of the *Daily Express*. At various times during this period he was also responsible for the film pages of the *Sunday Express* and *Evening Standard*.

BIRMINGHAM LICENCES

RENEWALS AND TRANSFERS

Birmingham Public Entertainments Committee on June 19 renewed the licence of Bournbrook Electric Theatre, on the understanding that it would not be taken up until structural alterations required by the justices had been completed.

Alex. Grove, solicitor, who appeared for the proprietors, said the house was closed on June 17 and he asked that the licence, which had expired, should be allowed to remain in its present position.

Kinema licences transferred were those of the Plaza, Stockland Green, from W. H. Denbigh to Frank Riego, and the Empress, Witton, from H. F. H. Russell to H. T. Herring.

CONTINUOUS SHOWS

KIDDERMINSTER'S NEW POLICY

Continuous performances are now in operation at the Central, Kidderminster, from Monday to Friday, with special matinee prices up to 5 p.m. There will be three distinct performances on Saturdays, at 2.30, 6 and 8.30.

This is the first outstanding change since the appointment as resident manager of Leslie Elbourne, and the Central is the first hall in the town to adopt such a policy.

NEW ITALIAN COMPANY

A new production company has been established in Italy under the title of Consorzio Italfonosanf, which will merge the three companies Itala-Film, Berlin; S. A. Produzione Film (Sapf), Rome, and Fono-Roma, Rome.

It is proposed to make one of the earliest films in the programme at the Cines studios in Rome.

SHEFFIELD REDECORATION

An ambitious scheme of redecoration was commenced at the Central P.H., Sheffield, during the week-end. The work is being carried out by Kenneth Friese-Greene, of Sheffield.

FALSE PRETENCES CHARGE

CASE AGAINST FILM PRODUCERS

Money Invested in Company

THE story of a film called "In the Rough" was told at Marlborough Street Police Court on Friday afternoon, when Stephen Navarre, aged 48, film producer, of 38, Drive Mansions, Fulham Road, Fulham, S.W., and Peter John Van Raat, aged 23, stenographer, of 101a, High Road, Balham, were charged with obtaining £300 from Charles Esmond Boullin on January 12, and £149 and £1 from Owain Perry Jones, on January 26 and 27, respectively, by false pretences with intent to defraud.

For the prosecution, it was stated that the charges arose out of a film business venture in which the accused were associated. Van Raat introduced to Navarre a Mr. Gwatkin, and on June 13 last year there was registered Magnet Productions, with premises in Berners Street, W. Mr. Gwatkin said he was prepared to invest money in the company, and he did invest £300 and later another £450. Certain parts of the film "In the Rough" were taken.

In September last there was associated with the two accused a man named Lancaster. Certain money had been advanced towards the production of the film. Lancaster disappeared. The accused entered into an agreement with a Miss Pilkington, to whom the rights of the film were assigned.

Money Invested in Film

The Magistrate (Mr. Boyd): "Is the suggestion that Messrs. Boullin and Jones invested money in the film and that the accused had assigned their rights to Miss Pilkington and were not in a position to deal with those rights as owners of the film?"

Mr. Gwatkin (solicitor): "That is the substance."

Evidence was given by John Graham Gwatkin and Charles Boullin of investments made.

Miss Edith Pilkington, of 150, London Road, Kingston-on-Thames, said up to last September she had advanced £2,000. Later she consulted solicitors, and an agreement was drawn up between herself and Magnet Productions by which the film "In the Rough" was assigned to her in consideration of past and future advances. The agreement, she said, was signed by Van Raat and Navarre.

Mr. Gwatkin: "Have you authorised either of these two men to deal with the film as if it were their own property?"

Miss Pilkington: "No."

A representative of British Sound Film Productions said the accused called in relation to the development and printing of the film "In the Rough." The sum of £70 was still owing for this work.

The accused were remanded, Van Raat being allowed bail.

PRISON FOR KINEMA BURGLARS

Three and a half years' penal servitude was the sentence passed on Arthur Stanley Jones (32), of Knutsford, charged at Chester Assizes, on Wednesday last, with Frank Rushton (35), also of Knutsford, with having broken into a Sale kinema with intent to steal; with having broken and entered a kinema at Northwich and having stolen £138 14s. 9½d.

Rushton, who had not been previously convicted, was sentenced to seven months' imprisonment.

Ethel Barrymore as the Czarina in RASPUTIN, THE MAD MONK (M-G-M)

A QUESTION OF LIABILITY

BUILDERS' CLAIM SUSTAINED

ON a question of fact, judgment was given at Barry County Court on June 13 against Sidney Atwood, a well-known South Wales kinema proprietor, for £12 7s. 4d., the balance of an account for work done by W. A. Ruckley and Sons, builders and carpenters, during the installation of a talkie apparatus at the Court Kinema, Cadoxton, in 1931.

W. A. Ruckley said he was instructed to perform certain work by Atwood, and the total account was £34 9s. 6d. He was not aware of any arrangement between the owner of the kinema and the Mihaly Universal Tone Films, Ltd., and Lewis Johnstone, who installed the apparatus. Atwood had paid him £22 2s. 2d.

D. M. Howells, the manager of the kinema at the time, said that instructions were given by Atwood for Messrs. Ruckley to have men in attendance upon the engineers to do necessary work.

The secretary of the Mihaly firm said that the engineers acted on their behalf, and his firm was liable for an amount of £18 17s. 7d. included in the claim against Atwood. They had never repudiated liability, only questioned the number of hours charged.

Atwood said he never led Ruckley to believe he would be responsible for payment for the work. For quite a long time Messrs. Ruckley were content to try to get the remainder from the Mihaly firm.

Judge L. C. Thomas said he accepted Ruckley's evidence that he had no knowledge of the two firms doing work at the kinema, and held that at material times Atwood held himself to be the principal in the matter.

Author's Action Against B. & D.

"Almost a Divorce" in Copyright Dispute

CLAIM DISMISSED

THE question whether the talkie film "Almost a Divorce" infringed the farce "Nearly Divorced" and "Divorced for a Year," by Ellis Dagnall, playwright and actor, of Addiscombe Road, Croydon, was argued in the Chancery Division, on June 19, in an action for an infringement brought by Mr. Dagnall against the British and Dominions Film Corporation, Ltd. The corporation denied infringement.

Mr. Henn Collins, K.C., said the defendants had a contract with R. Varney Serrao for a play, "A Woman's Privilege," the name of which was altered to "Almost a Divorce." The corporation knew no more of the matter.

Two Plays Mentioned

Mr. Griffiths said that Mr. Serrao, who was now in America, was described as "author of the story," and director of the film "Almost a Divorce," which Mr. Dagnall saw at the Empire Picture House, Croydon, forming the view that it was based on his two plays. He met Mr. Serrao in Italy ten years ago, and at his request produced a scenario for him from the two plays. Mr. Serrao afterwards said he would write the story himself.

In the witness box, Mr. Dagnall said his farce "Nearly Divorced" was produced at the Duke of York's in 1927, and went on tour for three years. Mr. Serrao asked him to produce a scenario of his two plays.

Mr. Henn Collins remarked that "Double Harness" had a husband who forgot the wedding anniversary, but Mr. Dagnall said he had not seen the idea used before his own play.

Judge Sees Film

In the course of his judgment, dismissing the claim, Mr. Justice Clauson, after seeing the film at the Western Electric theatre at Bush House, said no writing was said to have been taken in the sense that the film captions reproduced sentences. The law, as set out in Mr. Justice Maugham's judgment in Kelly against Cinema House, Ltd., required that he should be satisfied, on the score of piracy of plot, that the plaintiff had shown that the combination or series of events in the film substantially reproduced the like situations in the plays. He could not do that. Taking the incidents singly, there could be no copyright or originality in them. The incident of husband and wife handcuffed together for a considerable part of an act in the play was not paralleled by the appearance of the handcuffs only at the end of the film. There was no substantial piracy, and the dramatic perspectives were poles asunder. Necessarily, the materials for the pudding in a divorce fiction were as old as the hills, and the claim must be dismissed with costs.

ALLEGED KINEMA LOTTERY

Distributing Postal Orders

AN alleged lottery was the subject of a charge against John Raymond, described as a theatre manager, of Marchmont Street, London, and Bert Cowley, High Street, Aberdare, manager of Empire Theatre and Cinema, Aberdare, at Aberdare Police Court on June 14. The charge was "keeping open the Empire Theatre and Cinema to exercise a lottery."

The police evidence was that posters advertised that postal orders would be given away at the Empire at each performance. Two constables paid visits to the Empire on two evenings, and during an interval Mr. Raymond called out three numbers and handed the envelopes with postal orders in them to three persons from the audience who had those seat numbers. The value of the postal orders given varied from 6d. to 7s. 6d.

Mr. Raymond said he had conducted a similar scheme all over the country, and even at Treherbert, a few miles away.

The magistrates held that this was a lottery. The scheme was not new to them, and they had dealt with such cases before. They would follow precedent and impose penalties. A fine of 20s. each was imposed on Cowley and Raymond.

FORMER MANAGER SENT TO PRISON

A former well-known kinema manager in Leeds, Edwin Hague (37), was sentenced to one month's imprisonment in the second division at Leeds for obtaining food and lodgings by false pretences. It was alleged that Hague represented himself as belonging to a film company and having just been transferred from Hornsea to Leeds.

Hague was said to belong to a family with strong theatrical associations. He had been manager of a city kinema in Leeds for some years and had managed a hall at Grimsby, where his services were dispensed with owing to a deficiency of £61.

"I was down on my luck, but I intend to pay," said Hague, in asking for other charges to be taken into consideration.

I. OF M. RESEATING

Alterations have been made at the Coliseum and Gaiety Theatres, Douglas, I.O.M. The stalls in the Coliseum are now furnished with 650 new tip-up seats, made of oak and upholstered in jacquette. The seats that were in the stalls have been removed to the pit. At the Gaiety Theatre the stalls have also been renewed with tip-up chairs, and the older ones moved back.

UNIVERSAL PRESENTS "THE REBEL"

THE REBEL, scheduled as Universal's biggest spectacular production this year, is being Trade shown on Monday at the Prince Edward Theatre. With the picture, Vilma Banky reappears and plays the lead in her first talkie. Luis Trenker has the starring role as the rebel with Victor Varconi in support

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LISTEN TO

"A ROYAL DEMAND"

By JANE MOORLAND

Directed by
G. A. MINZENTY

WITH

CYRIL McLAGLEN MARTIN HUME

AND A STRONG CAST

A Thrilling Drama dealing with the stupendous struggle between the Royalists and Cromwellians during the Civil War.

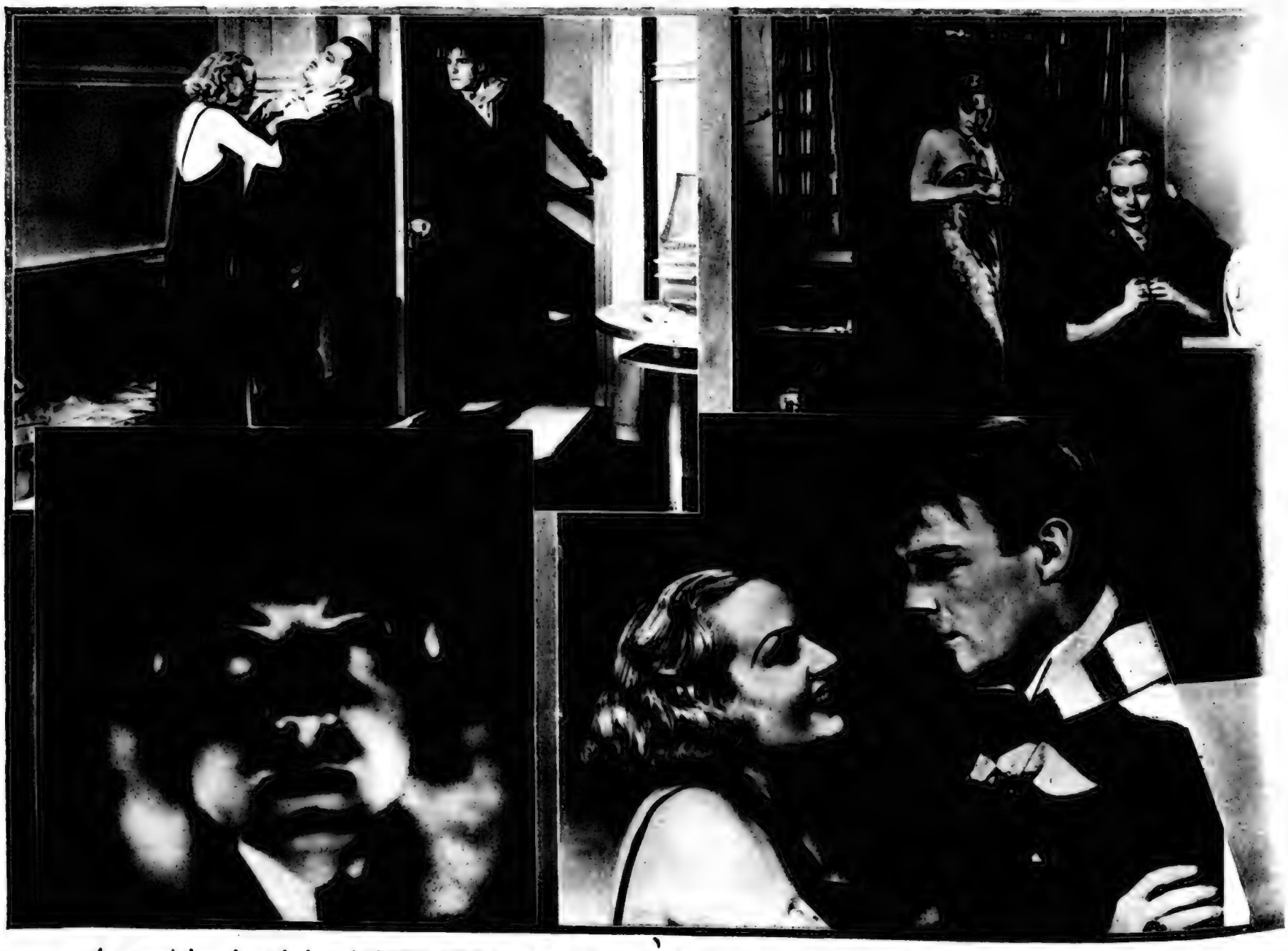
By kind permission of His Majesty the King, part of the film was shot at Hampton Court Palace.

MOORLAND FILM PRODUCTIONS, LTD.

12, D'ARBLAY STREET, LONDON, W.1.

Phone: Gerrard 6605.

"SUPERNATURAL"



An unusual theme forms the basis of SUPERNATURAL which Paramount is Trade showing on Tuesday. It is the story of a young girl whose body becomes possessed by the spirit of a murderess. Carole Lombard and Randolph Scott are the featured players

THEATRE—KINEMA OF THE FUTURE

FRIEDRICH ZELNIK

F. ZELNIK'S AMBITIOUS SCHEME

Co-operation Between Arts

THE place which music and the ballet might occupy together with the film in the theatre was discussed last week with a *Kine.* representative by Friedrich Zelnik, the well-known film producer, whose silent film successes "Blue Danube," with Lya Mara, and "Dancing Vienna," with Ben Lyon and Lya Mara, will be well remembered.

Recently, Mr. Zelnik has been producing some very successful musical talkies on the Continent, among them "Barberina," "Kaiserwaltz" and "Es War Ein Musikus" ("There Was a Poor Musician").

There ought, Mr. Zelnik thinks, to be a greater co-operation between the art of the theatre and the art of the film. It is sad, he thinks, that they should be looked upon as rivals at enmity. Why should not the beauty of the Russian ballet and the music and action of the theatre be blended into a harmonious whole? he asks.

So he unfolded a plan of the theatre curtain opening up on a stage with dimmed lights, on which a ballet troupe, musicians and players should appear and build up an atmosphere of sensuous beauty not as a mere presentation, but as an artistic thing in itself, and melt into the film, which would form the later half of the entertainment.

No one who remembers Mr. Zelnik's film technique can deny him the temperament of a true artist, and his plans for making a film in this country based upon one of his German successes is being re-thought for presentation in a purely British atmosphere.

A student of Vienna University, making philosophy and jurisprudence his main subjects, he was a pupil of the famous Professor Freud. He still retains his strong interest in the former subjects, and this conditions his working in the films he has made.

Cyril McLaglen and Howard Fry in A ROYAL DEMAND, directed by G. A. Minzenty for Moorland Productions

New Producing Unit's First Film

Moorland Completes "A Royal Demand"

MOORLAND PRODUCTIONS, whose first film, "A Royal Demand," has just been completed, is a new producing unit, the directors of which are C. P. Williams, ex-M.P. for Wrexham; Mrs. Williams, who is well known under her pen-name of Jane Moorland; and G. A. Minzenty.

Mrs. Williams is the chairman of the Welsh area of the British Drama League. She has written a number of plays and runs her own dramatic society, the Moorland Players, in North Wales. The film has been adapted from one of Mrs. Williams' own works based upon Jeames' famous painting, "And When Did You Last See Your Father?" It deals graphically with the stupendous struggle between the Royalists and Cromwellians during the Civil War. A part of it has been shot at Hampton Court.

An all-British cast includes Marjorie Hume and Cyril McLaglen, and the director is G. A. Minzenty, for many years closely associated with the late Rudolph Valentino's films.

The music for "A Royal Demand" was composed by C. P. Williams and Purcell Jones, of the Royal College of Music, and for many years connected with the Covent Garden Orchestra.

Although this picture deals with the struggle between Cromwell and the Royalists, Jane Moorland's dialogue is quite modern. "Odd-fish" and "gadzooks" expressions have been ruled right out. The music, too, is thoroughly up to date, with plenty of swinging melodies.

FILMS FOR PEACE

NAZI VIEW OF THE KINEMA

The film of the future will be one of the most important factors in the economic and cultural reconstruction of the world.

This is the opinion of Dr. Joseph Goebbels, Minister of Propaganda and Public Enlightenment in Herr Hitler's Cabinet.

"The immediate past has shown us," he said, "how much enmity and hatred are aroused through lack of knowledge. Nothing would contribute more to establishing peace among the nations, and to giving the world economic and cultural stimulus, than the earnest desire to know one another. This, in the view of the German Government, is the greatest task of the films in all countries of the world."

FILM INDUSTRIES

ALDWYCH DEMONSTRATION THEATRE

Plans have been passed by the L.C.C. for the construction of a private demonstration theatre and studio at Columbia House, Aldwych, for Film Industries, Ltd., of 60, Paddington Street, W.

The contract has been placed with G. E. Weston and Sons, and work will commence immediately.

TWO BIRMINGHAM WEDDINGS

BRIDES FOR R. SIMCOX AND C. M. CHEFFINS

Many Trade personalities attended Erdington Parish Church on Saturday to witness the wedding of R. Simcox, assistant manager of the Gaiety Theatre, Birmingham, and Miss L. McLoughlin. Mr. Simcox, who has been connected with the dance world for a number of years, was well known at the Erdington Palace Ball Room. On entering the exhibiting side of the Industry he was appointed assistant manager to Wm. Hudson, at the Palace Theatre, Bordesley, and later assistant manager of the Gaiety Theatre, Birmingham.

A wedding of considerable Trade interest in Birmingham took place at St. Barnabas Church, Erdington, on Monday last, when Cyril M. Cheffins was married to Miss Rosaline Fisher. Mr. Cheffins, who is a nephew of Sir Fredk. Smith, recently succeeded to the management of the Empire Theatre, Stirchley, Birmingham, prior to which he was assistant manager of the Orient Cinema, Aston, Birmingham.

C. M. CHEFFINS

A Sheffield Wedding

A wedding which aroused considerable interest in South Yorkshire was solemnised at Christ Church, Dore, near Sheffield, on Wednesday. The bride was Miss Helen Margaret Mason, daughter of James McDowall Mason, who is well known in Sheffield movie circles, and director of several kinemas. She was married to Roland Stafford Moorwood, the Rev. A. G. Saxelby Kemp, vicar of Dore, officiating. The honeymoon is being spent in Holland.

London-Manchester Tie-up

W. J. Humberstone, who is a Western Electric engineer-projectionist and well known as a member of the London Court of Projectionists' Guild, was married on Monday last to Evelyn Radcliffe, of Manchester. Congratulations!

"KINE." CRICKET CUP

M-G-M's WIN IN SECOND ROUND

Inter-City Golf

THE first match in the second round of the *Kine.* Cricket Cup Competition was played last Sunday between Gaumont and M-G-M. Played on Gaumont's ground at Boston Manor Park, this resulted in a win for M-G-M by the narrow margin of eight runs. Scores:

METRO-GOLDWYN-MAYER.—M. Raymond, run out, 1; W. Gibson, b. Girdlestone, 1; E. W. Kenton, c. Larnach, b. Halcrow, 9; D. Bradley, b. Halcrow, 0; H. Gowland, c. Davis, b. Halcrow, 24; H. Rigby, b. Girdlestone, 11; W. Pitt, run out, 4; J. Hetherington, c. Larnach, b Girdlestone, 0; W. Hughes, b. Girdlestone, 4; F. Pollock, b. Girdlestone, 0; V. Bowyer, not out, 1; extras, 7. Total: 62.

GAUMONT.—F. Hyde, l.b.w., b. Bradley, 0; S. Davis, l.b.w., b. Bradley, 18; J. Larnach, c. Bradley, b. Bowyer, 6; P. Evans, b. Bowyer, 0; R. Rich, b. Kenton, 5; W. Girdlestone, b. Bowyer, 0; S. Tucker, b. Bradley, 15; J. Bowden, b. Bowyer, 5; S. Wicker, c. Hughes, b. Bradley, 0; L. Halcrow, b. Bradley, 0; W. Hobbs, not out, 0; extras 5. Total: 54.

Sheffield Cricket

The staff of the Albert Hall, Sheffield, have formed a cricket club.

On Sunday they visited Bradford to play the staff of the New Victoria, another G.-B. kinema. Batting first, the Bradford men scored 155 for five wickets and declared. The Albert Hall players were all out for 69. V. H. Deacon, manager of the Albert Hall, accompanied the party.

A return game is to be played at Sheffield on Sunday, when the teams will meet on the old kinema sports ground at Dronfield. For the return match the Albert Hall team will have the assistance of several Sheffield kinema cricketers.

Inter-City Golf

The Sheffield Screen Golfing Society have received invitations for inter-city games with London and Leeds societies. Arrangements for games are now under consideration. The holiday season is the difficulty, but it is hoped to overcome this by arranging the games early in July and late September.

Rotherham Cricket

The Rotherham Hippodrome and Premier Picture Palace Cricket Club were easily defeated by the local unemployed on Friday. The kinema club were all out for 39, Reg. Kaye 17 and J. Hemley 7 being top scorers. The unemployed scored 41 for the loss of one wicket.

Lancs and Cheshire Golf

The first meeting of the Lancs and Cheshire Screen Golfing Society, held at Houldsworth last Sunday, was marred by inclement weather, but the event was a big success.

C. Hadfield (87-14-73) carried off the principal prize, C. S. MacGregor being runner-up (83-9-74). In the novices competition, A. Watson (108-24-84) was the winner.

Birmingham Renters' Cricket Record

In their first six matches in the Birmingham Parks Cricket League (Division VII), the Birmingham Film Renters scored 254 runs—an average of more than 42 per match. Only one of the games was won, four being lost and one drawn. The position of the Film Renters on the date mentioned was sixth from the top and third from the bottom of the table.

TRANS AFRICA FILM TRIP

Twenty Thousand Feet of Negative

SENEGAL to Somaliland is the briefly described itinerary of an expedition undertaken by Mr. and Mrs. T. A. Glover and party, which has taken two and a half years.

Leaving England in January, 1931, Mr. and Mrs. Glover have photographed their way through and secured over 20,000 ft. of film, shot upon Eastman panchromatic negative.

Proceeding to Dakar at Cape Verde in French Senegal, the most westerly point of the African continent, the party visited St. Louis (French Senegal) and then made its way inland to Timbuktu in French Sudan.

Striking south, they reached Sokoto, in Nigeria, and later Kaino in Hausaland, a great caravan centre for routes west and north to the Sudan and east to Lake Chad.

Lake Chad and the Chad and Ubangi territory in Equatorial Africa were traversed *en route* for the Sudan and Abyssinia. Reaching Italian Somaliland, the expedition realised its purpose of crossing Africa from coast to coast at its greatest width. From the headland of Ras Hafun, Mr. Glover pushed north through British Somaliland and Eritrea to the Nubian Desert and from thence to Cairo and Port Said. The party covered more than 15,000 miles through the two and a half years.

This, by the way, is the fifth African expedition on which Mr. Glover has used Kodak film, and the screen record of this remarkable journey should be one of outstanding interest and importance.

EDUCATIONAL FILMS

YORK CONFERENCE NEXT MONTH

The members of the Yorkshire Council for Further Education, meeting at York, decided to hold, on July 15, a conference on educational and cultural films—a direct outcome of the establishment of the Film Institute.

Sir Percy Jackson, chairman of the Education Committee of the West Riding County Council, said that, fortunately, members of the film Trade were displaying great interest, and he was hopeful that they would be able to assist the work of the Institute in influencing definitely good films and criticising bad films.

Professor Searls, of Hull, said that public interest in the educational possibilities of the kinematograph film had increased enormously in the past ten years.

It was decided to convene the conference next month in York. Sir Percy Jackson strongly deprecated any attempt to rush the introduction of films into schools.

The Archbishop of York was elected president of the conference, Sir Percy Jackson vice-president, Stanley Price hon. secretary, and Professor Searls hon. treasurer.

OUR USHERETTE

By J. P. DAVIS

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Falling for You (W. & F.)—British.	88 min. (U)	Jack Hulbert, Cicely Courtneidge, Tamara Desni.	Gay, infectious comedy romance, with tireless work by star, excellent support, and delightful settings. Good fun, of irresistible appeal.	Excellent light booking. Capital stuff for children.
Fighting President, The (Universal)—American.	40 min. (U)	——	Topical interest film, based on the biography of President Roosevelt, and widening its appeal by a brief introduction of that of Ramsay MacDonald. Compilation good.	Topical short feature.
Forgotten (Universal)—American.	68 min. (U)	June Clyde, William Collier, Jun. Lee Kohlmar.	Domestic drama, a tender story of Jewish life, sincerely characterised and treated. Simple but strong emotional appeal, and entertaining by-play.	Good booking for the masses. Suitable for children.
Gabriel Over the White House (M-G-M)—American.	92 min. (A)	Walter Huston, Karen Morley, Franchot Tone.	Political drama, with a strong provocative theme. Magnificent performance by star, brilliant treatment, and flawless atmosphere.	Excellent booking for high-class halls, and one with tremendous possibilities for others. Outside the understanding of children.
*I Lived With You (W. & F.)—British.	100 min. (A)	Ivor Novello, Minnie Rayner, Ursula Jeans.	Domestic comedy drama, the original theme of which finds point and rich popular entertainment through clever individual characterisation. Shrewd treatment and flawless atmosphere.	Excellent popular booking, hardly suitable for juveniles.
*It's A Boy (W. & F.)—British.	80 min. (A)	Leslie Henson, Albert Burdon, Ed. Everett Horton.	Spirited adaptation of the successful stage farce, put over by a strong, popular and experienced team. Good technical work, and adequate tempo.	Capital comedy for all classes with strong exploitation angles. Safe for children.
King Murder, The (Universal)—American.	67 min. (A)	Conway Tearle, Natalie Moorhead, Robert Fraser.	Murder mystery drama, with an ingenious story. Good characterisation, thrills and strong situations.	Good two feature programme proposition. Not suitable for children.
King of the Arena (Universal)—American.	64 min. (U)	Ken Maynard, Lucille Browne.	Western with circus settings. Good action and slight love interest ..	Good second feature for popular halls. Excellent for juveniles.
*Love Wager, The (Paramount)—British.	64 min. (U)	Pat Patterson, Wallace Douglas, Morton Selton.	Simple, naive romance, of London life. Story good, but treatment unimaginative and development slow.	Moderate quota booking for small halls. Harmless for children.
*Maid Happy (W.P.)—British.	75 min. (A)	Charlotte Ander, Johannes Riemann, Marjorie Mars.	Slender comedy with music, embellished with popular slapstick and romance. Story slight, and continuity jerky, but cast and staging attractive.	Light booking for populous areas. Little appeal to children.
*My Lucky Star (W. & F.)—British.	64 min. (U)	Florence Desmond, Carol Coombe.	Farce-comedy with popular vaudeville turns interspersed. Quite amusing, but a little weak in continuity.	Good comedy booking as support. Suitable for children.
Only Girl, The (W. & F.)—German.	82 min. (U)	Lilian Harvey, Charles Boyer, Mady Christians.	Delicate period romantic comedy, the slight story of which is embellished by good characterisation, exquisite sets, and lilting music.	Pleasant entertainment for the better-class patron. Attractive title and star, unsuitable for children.
Peg o' My Heart (M-G-M)—American.	87 min. (U)	Marion Davies, Onslow Stevens, J. Farrell MacDonald.	Romantic comedy, a delightful adaptation of the evergreen stage and screen success. Irresistible performance by star, good support, exquisite pictorial treatment, and tuneful music.	Excellent general booking for young and alike.
Strange People (Universal)—American.	66 min. (A)	Hale Hamilton, John Darrow, Gloria Shea.	Conventional, but lively and exciting mystery drama, the story of which displays invention. Good characterisation and treatment.	Safe two-feature programme booking. Unsuitable for children.

* A British Picture.

REVIEWS FOR SHOWMEN

Gabriel Over the White House

M-G-M. American (A). Directed by Gregory La Cava. Featuring Walter Huston, Karen Morley and Franchot Tone. 8,370 feet. Release date not fixed.

POLITICAL drama, an up-to-the-minute modern fantasy, shrewd propaganda for a dictatorship, which shows how an American President, while suffering from the effects of an injury to his head, received in a motor accident, discovers the panacea for the world's ills and finds the courage to administer the strong medicine.

The audacious theme is exploited with extraordinary conviction, and abundant truth and wisdom emerge from the plot. The subject is, of course, provocative, and the argument cannot avoid loopholes, but it has the merit of giving food for thought, and entertainment of unusual quality through the power of Walter Huston's brilliant acting.

Excellent booking for high-class halls, and one that stands an outstanding chance of proving a profitable experiment in others.

Story.—Judson Hammond, newly elected President of America, just another party puppet, forgets his duties to the people as soon as he achieves office. He is seriously injured in a motor accident, and when he regains consciousness he suddenly acquires an amazing sense of duty and exercises the power invested in his office to assume the rôle of dictator.

He saves the unemployed from starvation by conscripting them, clears out the gangster element, marries his mistress, Pendola, to his secretary, Beekman, and, by uniting the English-speaking peoples, forces other countries to sign a disarmament covenant. With his work completed, however, he has a seizure and his brain returns to normal. He then plans to undo the good that he has done, treating his work as an evil dream, but Pendola prevents him and preserves his name for posterity by hastening his end.

Acting.—Walter Huston is magnificent as Hammond, and the power of his personality and the persuasiveness of his vigorous rhetoric carry the film along and make it a living thing. Karen Morley is sensitive and understanding as Pendola, Franchot Tone is good as Beekman, and the supporting characterisations are flawless.

Production.—The theme of this picture is treated with such vigorous, convincing open-mindedness, and is productive of such powerful drama, all of which is invested with an intelligent scanning of the world's problems, that its political propaganda can only offend those of the tenderest susceptibilities. The daring sweep of Huston's magnetic characterisation forces home the significance of every situation with devastating effect, and such is the cleverness of the direction that not at any period of the development are such essentials as comedy, romance and thrills neglected.

Although designed for the more discerning patron, the film nevertheless contains much, provided that it is suitably exploited, to win the satisfaction and approbation of the masses.

Settings and Photography.—The career of the mad President is accompanied by magnificent and painstaking detail, the atmosphere is perfect, and the technical qualities beyond reproach

Points of Appeal.—Strong, topical, and provocative theme, magnificent performance by star, sterling support, strong drama, human romance, and flawless atmosphere.

Falling for You

W. and F. British (U). Directed by Jack Hulbert and Robert Stevenson. Featuring Jack Hulbert, Ciceley Courtneidge and Tamara Desni. 7,900 feet. Released September 17, 1933.

GAY, easy comedy, delightful irresponsible fooling played against picturesque Alpine scenery and comprehensive English town and country exteriors. The story is of the flimsiest character, but it nevertheless gives the co-stars ample material for clean fun-making, and their resourcefulness and versatility enable them to make the most of it.

Charming, fresh, and good-humoured, the picture has all the qualifications, including star values, of an irresistible popular success, and forces itself to the notice of the wide-awake exhibitor.

Story.—Jack Hazelden, a carefree reporter, falls in love with Sondra von Heyden, a beautiful girl, while on holiday in Switzerland. The presence of Minnie Tucker, a woman reporter, his rival in seeking a story about an abducted heiress, rather spoils his fun, but he nevertheless impresses Sondra, who, unknown to him, is the woman his paper desires him to interview before he returns home.

Sondra follows later, and the rivalry of Jack, still unaware of Sondra's identity, and Minnie, to secure an interview, leads to great fun before Jack saves Sondra from an unwelcome marriage, and is content to let Minnie have the story.

Acting.—Jack Hulbert skates like an expert, tap-dances cleverly, and makes love with irresistible assurance as Jack; Cicely Courtneidge proves a capital foil as Minnie, a rôle designed to exploit her brilliance at burlesque, and Tamara Desni is ravishing as Sondra. Garry Marsh, Alfred Drayton, Leo Sheffield and Ivor McClaren all run true to form in support.

Production.—The light story journeys from Switzerland to England and back again to Switzerland, and its pleasant perambulations lead to the by-ways of light comedy, burlesque, delicate romance, and gay slapstick. The versatility of Hulbert enables him to adapt himself to every mood, and he gambols through the picture with good-hearted exuberance, holding its sketchy theme firmly together.

The opening and closing sequences are richer in entertainment than the more conventional middle cut, but despite a tendency to sag occasionally, the film provides one hour and a half of airy, infectious enjoyment.

Settings and Photography.—The Swiss sequences, in which the hazards of ski-ing and the consummate grace of figure-skating are introduced, are delightful, while the English situations, including fun at the Customs, fooling in a newspaper office, and ghost-stalking in a mansion, are clearly marked by popular humour. Lighting, photography and the effectively synchronised musical score are exceptionally good.

Points of Appeal.—Stars, their popularity, cleverness and pull, delightful settings, bright gags, charming romance, tuneful music, and good direction and support.

I Lived with You

W. and F. British (A). Directed by Maurice Elvey. Featuring Ivor Novello, Ursula Jeans and Minnie Rayner. Ten reels. Released January 1, 1934.

DOMESTIC comedy-drama, adapted from Ivor Novello's stage success, which gives an interesting and thoroughly entertaining study of working-class family life through the brilliance of the individual characterisation. The theme is a trifle fantastic, but it has the merit of originality and paves the way to neatly contrived situations which allow rich humour, popular drama, homely sentiment, and romance to follow in cunning sequence.

The star, who acts exceedingly well, is supported by first-class players, and the atmosphere and direction, which reveals shrewd observation, leaves nothing to be desired First-class booking for all classes, and the masses in particular.

Story.—Prince Felix Lenieff, a Russian exile, is befriended by Gladys Wallis, a working girl, whose parents give him a home. He lacks the cold English sense of morality, and his easy influence soon undermines the staid respectability of the family. The head of the house takes a mistress, Mrs. Wallis imbibes too freely, Ada, the younger daughter, finds a paramour, and Gladys is prepared to give herself to him.

Flossie, Mrs. Wallis's sister, a silent witness to the unhappy transformation, however, slowly convinces Felix of the trouble he has caused, and he, in his remorse, silently departs. Gladys, nevertheless, follows him, and the happy ending, suggested by the reunion of the family, and the end of recrimination, follows.

Acting.—Ivor Novello has no difficulty in acquiring an intriguing accent, and his good looks help him to bring conviction to a difficult part.

Good as he is, however, the outstanding honours are gained by Minnie Rayner as Mrs. Wallis, and Eliot Makeham as Mr. Wallis. Ursula Jeans, Ida Lupino, Cecily Oates and Jack Hawkins all represent living, amusing and human types.

Production.—The unhealthy influence of the Russian temperament on English family life is the object of the theme, and is exploited in a manner which cleverly introduces comprehensive entertainment to the screen without stooping to the sordid.

The lowering of the tone of the family morality is depicted in human and richly humorous colours, and the characterisation is so faithful, vivid and lifelike that it furnishes an entertainment in itself. The action, however, is a trifle leisurely at times, and the ending is not good drama, for its forced happiness tends to destroy the main purpose of the plot, but these trivialities in no way detract from the all-round excellence of the eminently popular product.

Settings and Photography.—Apart from one or two exteriors, the action is restricted to the Wallis home, but atmosphere is, nevertheless, effectively built up. Lighting and photography are satisfactory.

Points of Appeal.—Original theme, excellent situations, biting humour, outstanding characterisation, popular sentiment, title, star, and experienced direction.

Maid Happy

W.P. British (A). Directed by Mansfield Markham. Featuring Charlotte Ander, Johannes Riemann and Marjorie Mars. 6,728 feet. Release date not fixed.

SLENDER comedy with music, somewhat loose in construction and continuity, but brightened by its swift succession of lively misadventures put over in a popular romantic and slapstick comedy vein. The cast and production work are sound, and the film, the aim of which is directed unhesitatingly towards the unsophisticated masses, should make a satisfactory two-feature programme proposition in populous areas.

Story.—Lena, a young cabaret artiste, is befriended by a wealthy man and sent with his daughter, Mary Loo, to a fashionable Swiss finishing school. Her gay escapades result in her meeting Fritz, an attractive young member of the diplomatic service, and he carelessly writes her a note on the back of an important paper. The paper passes out of her hands, and the efforts to regain it, which lead from misunderstanding to romance, provide the simple fun.

Acting.—Charlotte Ander is a lively and appealing Lena and has a most fascinating broken accent. Johannes Riemann is suitably cast as Fritz, and Sybil Grove, Polly Luce, Marjorie Mars and Dennis Hoey make the most of the slender material entrusted to the supporting rôles.

Production.—The story, which is little more than a record of a paper-chase, is decidedly thin, but it has been embellished with lively situations and decorated with an abundance of feminine beauty. Although the romantic side of the picture, stressed by tuneful music, is pleasing and popular, it is the slapstick sequences, put over in congenial surroundings, that are mainly responsible for bright, artless entertainment

Settings and Photography.—Swiss school interiors, showing the winning pupils taking their ablutions and physical exercises, make a happy background for fooling, while beer-garden and lakeside exteriors form the ideal setting for romance. Lighting, photography and music are good.

Points of Appeal.—Simple story, light seasoning of sex, colourful settings, romance, music, and slapstick

Forgotten

Universal. American (U). Directed by Richard Thorpe. Featuring June Clyde, William Collier, jun., and Lee Kohlmar. 6,260 feet. Release date not fixed.

DOMESTIC drama, a tender story of Jewish life, which has a quiet philosophy, and works strong heart interest into its development by way of its simple sentiment, gentle pathos, and quaint humour. The director is served by a good cast, which is more than equal to the emotional demands, and the players' sincere efforts, together with understanding direction and adequate atmosphere, complete a film which makes a direct appeal to the masses.

Story.—Papa Strauss, a widowed Jew, is neglected in his old age by his two sons, Hans and Louis, married to selfish wives, both of whom persuade him to retire from his prosperous dyeing business and make it over to them. Not satisfied with this, they later induce him, during the absence of their sister, Lena, the only one who shows the old man sympathy, to go into an institution for aged men.

When Lena returns, she upbraids them, and with the help of Joseph, a young chemist, who has perfected a new dye, makes a new home for her father. Papa Strauss and Joseph then secretly start an opposition business, and nearly ruin Hans and Louis. Papa Strauss, however, refuses to bear malice when Hans and Louis humble themselves to him, and in his charity combines the two firms.

Acting.—Lee Kohlmar is natural and appealing as the philosophic forgiving Jew, and is responsible for many

(Con'inued on page 31)

A
WYNDHAM
FILMS · LTD
PRODUCTION

NIGHT WORLD

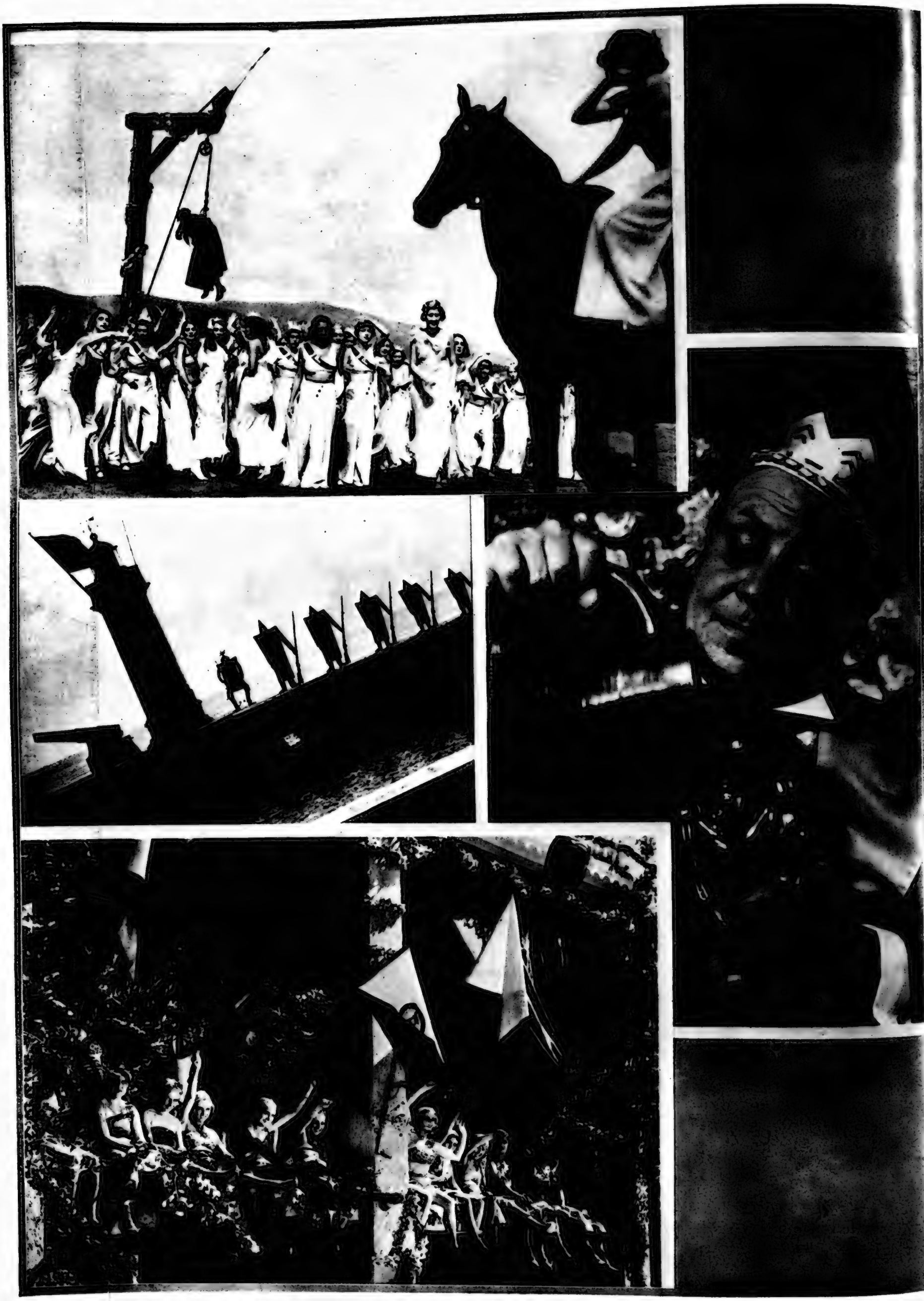
IN AN ORIGINAL STORY
OF BRITISH DOCKLAND
AND THE GLAMOROUS EAST

HIGH BAY

ABFD

by J. ELDER WILLS & ERIC ANSELL
SCENARIO BY JOHN QUIN
DIRECTED BY J. ELDER WILLS

"THE MERRY MONARCH"



In THE MERRY MONARCH, which United Artists is Trade showing on Thursday, Emil Jannings proves himself as great a master of light comedy as he is of strong drama. Based on a story by Pierre Louys, "Le Roi Pausole," the picture is a delightful piquant affair which deals with the adventures of King Pausole, Monarch of a Ruritanian paradise who has 366 beautiful queens—one for each day of the year—even in Leap Year

tender situations. June Clyde has emotional ability and good looks as Lena, William Collier, jun., is well cast as Joseph, and Leon Waycoff, Otto Lederer, and Natalie Moorhead are true to type in supporting rôles.

Production.—There are no fireworks in this picture, but it gains steady momentum by reason of its quiet, irresistible emotional appeal, made manifest through the sincerity and cleverness of the star's acting. Every situation is marked by good drama, and sentiment and humour are used with discretion and effect to widen the entertainment.

Settings and Photography.—Business, palatial home and institution interiors vary according to the mood and subscribe to convincing atmosphere, while lighting and photography are good.

Points of Appeal.—Human story, tender sentiment, sincere characterisation, and sound direction.

The King Murder

Universal. American (A). Directed by Richard Thorpe. Featuring Conway Tearle, Natalie Moorhead and Robert Fraser. 6,133 feet. Release date not fixed.

MURDER mystery drama, with a story that reveals sufficient invention to keep the identity of the killer a secret till the end. Thrills, romance and human interest are skilfully worked into the plot, out of which emerges a steady flow of arresting situations, tempered with surprise. Safe popular entertainment, a good two-feature programme proposition.

Story.—Miriam King, a woman of easy virtue, with an extensive clientèle, is murdered in mysterious circumstances. A number of people are implicated, including Van Kempen, friend of Henry Barton, head of the Homicide Squad, who had been persuaded to interest himself in the case by Van Kempen's fiancee, Elizabeth Hawthorne, with whom he is secretly in love. The sifting out of evidence leads to amazing dramatic revelations, and another killing takes place before the culprit's unexpected identity is disclosed.

Acting.—Conway Tearle lends dignity to the rôle of Barton, and his commanding personality and quiet persuasiveness enhance the quality of the drama. Natalie Moorhead is attractive as Elizabeth, Robert Fraser is disarming as Van Kempen, and Dorothy Revier, Maurice Black and Marceline Day are the most prominent of the supporting players.

Production.—The side issues of the plot are worked in logically to cloak the identity of the killer, and are ingeniously employed at the same time to build up human interest and suspense.

Settings and Photography.—An extensive range of interiors and suitable exteriors contribute to convincing atmosphere, and lighting and photography are satisfactory.

Points of Appeal.—Good story, human interest, unexpected twists, thrills, suspense, and good characterisation.

My Lucky Star

W. and F. British (U). Directed by Louis Blattner and John Harlow. Featuring Florence Desmond, Naughton and Gold, Oscar Asche and Harry Tate. Release date not fixed.

FARCE-COMEDY, with plenty of amusing incidents, but certainly a little uneven owing to type of story. Action is in film studios and private flat. Despite disjointedness, a useful picture as second. Will attract also because of the well-known music-hall talent employed.

Story.—Lucette, a modiste's messenger, delivering a frock at a film studio, is "adopted" for publicity purposes by Mlle. de Capo, the temperamental star. Later, at the star's flat, she pretends to be the star herself, and lands herself in difficulties. A house-painter, posing as a portraitist, falls in love with her, and after many vicissitudes there is a studio wedding.

Acting.—There is a generally good contribution from all the players in this film without any particular one being outstanding. Florence Desmond plays the temperamental film star with skill, Carol Coombe is good in most places as Lucette, and for the rest, Harry Tate as a film director, and Naughton and Gold as house-painters do their music-hall stuff in their amusing style. Oscar Asche and Herman Darewski have small parts as production chief and musical director respectively.

Production.—The task of the joint producers has been to tack on to the slight theme the "business" of the comedians. It is much to the producer's credit that despite this inconsequential treatment the film as a whole keeps interest and amusement going throughout. There are some delightful song tunes interspersed.

Settings and Photography.—These are everywhere adequate to the action taking place, the film studio and luxury flat making useful alternative backgrounds and providing the right atmosphere.

Points of Appeal.—The light amusing nature of the introduced "turns" and the popularity of players such as Naughton and Gold, Harry Tate, Oscar Asche and Florence Desmond.

The Love Wager

Paramount. British (U). Directed by A. Cyran. Featuring Pat Patterson, Wallace Douglas and Morton Selton. 5,802 feet. Release date not fixed.

ROMANCE of London life, the good thematic values of which have not been exploited to the fullest advantage. There is, however, a certain simple naïveté about the film, coupled with picturesque waterfront shots, which may appeal to the unsophisticated and get it over in small halls, despite its lacking of such considered essentials as vitality, crispness and decision. Moderate quota proposition.

Story.—General Neville, an explosive but human old Army man, quarrels with his son, Peter, because of his love for Peggy, a shop girl, but wagers with him that he will consent to their engagement providing that he can make £1,500 within a year. Peter goes away and becomes a bargee, but as time draws near there is little hope of him winning the wager. Peggy, however, writes to Prudence, editor of a girl's column, for advice, and she interviews the General, who has just been robbed of family heirlooms. In getting the story of the robbery she is able to put Peter on the track of the suspects, and after a terrific struggle with the thief in the Underground railway, Peter retrieves the jewels and obtains the reward offered by his father.

Acting.—Wallace Douglas is quite natural as Peter, but is a trifle lacking in virility and experience. Pat Patterson is adequate as Peggy, Morton Selton is responsible for a quietly amusing caricature as the General, Moira Dale is sound as Prudence, while supporting types are clearly etched.

Production.—This is a picture of wasted opportunity, for the story is quite bright and offers endless possibilities for good dramatic exploitation. The producer, A. Cyran, fails to marshal the fundamentals, and the loose development prevents the situations from registering with essential snap.

Settings and Photography.—The canal-side sequences are truly picturesque, and the camera does full justice to the delightful scenery. The town interiors, Underground railway shots, and culminating thrill, however, are very unpretentious and suggest not too ingenious economy.

Points of Appeal.—Simple story, popular romance, naïve thrills, picturesque exteriors, and ingenuous drama.

Strange People

Universal. American (A). Directed by Richard Thorpe. Featuring John Darrow, Hale Hamilton and Gloria Shea. 5,926 feet. Release date not fixed.

A FANTASTIC crime drama, one that displays lively and exciting invention and succeeds in bringing good suspense to its quick succession of unexpected situations. The characters are drawn from wide and amusing types, and they in contrast provide sound entertainment which helps to atone for the somewhat restricted scope of the play. Safe two-feature programme booking for the masses.

Story.—A solicitor is so certain that one of his clients has been wrongly convicted of murder that he gathers all the members of the jury who convicted him under one roof to prove to them that circumstantial evidence is not always reliable. His ingenious idea, however, miscarries and murder and mystery stalk the screen, building up excitement, before a satisfactory solution to the weird happenings is found.

Acting.—The story calls for no dominant figure, it is the all-round sureness of the acting of such experienced and popular players as John Darrow, Gloria Shea, Hale Hamilton, Wilfred Lucas and Michael Visaroff, that turns it into thrilling entertainment.

Production.—This mystery play departs a little from the conventional formula, and, although its action is restricted to the interior of a lonely manor, it contains essential action.

Settings and Photography.—Effective lighting gives the lonely house interior eerie atmosphere, while good camera work assures easy movement.

Points of Appeal.—Ingenious story, good thrills, element of the unexpected, romance, humour, and experienced characterisation and treatment.

The Only Girl

W. and F. German (U). Directed by Friedrich Hollaender. Featuring Lilian Harvey, Charles Boyer and Mady Christians. 7,380 feet. Release date not fixed.

PERIOD romance comedy with music, a picture with exquisite sets, delightful music, and colourful costume, but a trifle vague and airy in its story and leisurely in tempo. However, although the delicate fabric of this Pommer production is rather strained by the heavy process of Anglicisation, it nevertheless flows smoothly through colourful channels, flirting gaily with romance and humour, both amplified by lilting melodies. Pleasant entertainment, the appeal of which is mainly addressed to the better-class audience. Title and star are, of course, of value.

Story.—The Duke, while taking part in a fox hunt, catches sight of a garter lying on the ground, and picks it up in the hope of finding its owner. Later he is thrown from his horse, and is taken to an adjoining barracks in a semi-conscious condition, where is he soothed by a haunting refrain sung by Juliette, maid to the Empress and owner of the garter, whom he mistakes for another.

On his recovery he seeks the owner of the voice, and pursues the Empress in error. Scandal, however, is averted by Juliette, who wickedly deserts her most ardent admirer, the composer of the refrain, for the Duke, when he discovers that she is the object of his desire.

Acting.—Lilian Harvey is gay, winsome and provocative as Juliette, Charles Boyer gives a subtle portrayal as the Duke, Mady Christians makes a welcome return to the screen as the Empress, Ernest Thesiger is grotesquely humorous as the court chamberlain.

Production.—The story is set in a picturesque period and delicate stagecraft, delightful music and artistic treatment enable it to capture perfect atmosphere. Although comedy and music do not blend with such gay rhythm and abandon as they might have done, it nevertheless provides delicate light entertainment, surely attuned to the eye and the ear of the more discerning patron.

Settings and Photography.—The hunting scenes have rare composition, the barrack sequences have humour, the incidents at court are accompanied by delicate technique, while handling of the musical theme displays knowledge and imagination.

Points of Appeal.—Title, star, delicate story, airy humour, tuneful music, perfect setting, and polished characterisation.

It's a Boy

W. and F. British (A). Directed by Tim Whelan. Featuring Leslie Henson, Albert Burdon and Edward Everett Horton. 7,280 feet. Released October 23, 1933.

CARE-FREE comedy, a straightforward adaptation of the stage success, which takes a little time to get into its stride, but once it gets going fully develops the true spirit of farce and plays it in the liveliest key. The entanglements from which the laughable situations are derived are handled with infectious enthusiasm by the experienced players, Leslie Henson, Albert Burdon and Edward Everett Horton, and their inimitable methods provide the necessary humorous contrasts.

The supporting team work is sound, the production good, and the direction competent. Capital British comedy, suitable for all classes, with unquestionable star and title values.

Story.—Dudley Leake, a bachelor, is disturbed on the morning of his wedding by Joe Piper, a youth who insists that he is his son. Dudley and Skippett, his best man, quieten the claimant for the time being, but the wedding has to be postponed. Eustace Bogle, the bride's irate father, demands an explanation, and Dudley's excuse is that he has been detained by an old friend, a well-known author, the first person he can think of.

The author named, however, happens to be a woman and one of the guests, and Dudley's efforts to substantiate his story leads to hectic fun and masquerade before Piper is proved to be a blackmailer, and the wedding takes place.

Acting.—Leslie Henson is in irresistible form as Skippett, Albert Burdon is amusing as Piper, and both are responsible for a hilarious scene in which they, unknown to each other, masquerade as the authoress, and meet. Edward Everett Horton is excellently cast as the embarrassed Dudley, and Heather Thatcher, Alfred Drayton, Robertson Hare and Wendy Barrie are all good in support.

Production.—The additional scope afforded by the screen gives this well-tried farce effective expansion without robbing it of its most hilarious situations and easy succession of laughs. The intricacies of the plot provide the experienced stars with all the material they need, and good team work enables them to make the most of it.

The opening is perhaps a trifle prolonged, but once the pace quickens dull moments are rare. A suggestion of naughtiness creeps into the background, and the spice is used with a discretion that heightens the fun without diminishing the appeal.

Settings and Photography.—The interior settings are spacious and artistic, the atmosphere is in harmony with the fooling, and lighting and photography are good.

Points of Appeal.—Good safe fun, star values, title, easy action, first-class team work, and lively and competent treatment.

King of the Arena

Universal. American (U). Directed by Alan James. Featuring Ken Maynard and Lucille Browne. 5,607 feet. Release date not fixed.

FAST-ACTION Western mystery, enlivened with modern touches, and set against a background of circus life in the border country. An exciting climax, with hand-to-hand fighting, a slight love interest, and many good circus scenes, combine to make the picture a sound second feature for popular and juvenile programmes.

Story.—Ken Kenton, a ranger captain, in following a clue to track down the "black death" murderers, rejoins his old circus. Suspicion falls on Bargoff, leader of a Cossack troop, of whose guilt Ken receives definite proof. Bargoff, however, breaks camp and takes with him, as a hostage, Ken's sweetheart, Mary. Ken follows, and after a series of fighting episodes succeeds in bringing the gang to book.

Acting.—Ken Maynard gives a virile performance in the rôle of State detective and circus performer, and displays sound horsemanship. Lucille Browne is a typical Western heroine, and Bob Kortman, Michael Visoroff and John St. Polis are good in support.

Production.—The conventional Western theme has been improved by the introduction of the circus sequences and a number of modern touches, and it flows easily to an exciting climax, in which machine-guns and 'planes are used.

Settings and Photography.—Circus and outdoor range scenes form the majority of settings.

Points of Appeal.—Fast-action Western with good circus scenes, robust performance by star, and good thrills.

Peg O' My Heart

M-G-M. American (U). Directed by Albert Z. Leonard. Featuring Marion Davies, Onslow Stevens and J. Farrell MacDonald. 7,829 feet. Released November 27, 1933.

SENTIMENTAL, romantic comedy-drama, J. Hartley Manners' delightful stage play returns to the screen for the second time in talkie form, and retains all its pristine charm and rich, whimsical Irish humour. The tempo is a little leisurely, but the cleverness of Marion Davies, who is an irresistible Peg, the soundness of the support, and the shrewd pictorial treatment, in which music forms a fascinating background, combine successfully to keep the captivating entertainment at a high level. Clean in its sentiment, human in its major characterisation, and strong in popular humour, the film makes a definite appeal to all classes and represents an excellent general and star booking.

Story.—Peg, an Irish colleen, inherits two million pounds from her grandfather, and in order to comply with the terms of the will leaves her old father, Pat, to spend three years with the austere Chichester family, who, unknown to her, are to receive £5,000 a year for her education. Peg does her best to fit in with her new surroundings, but, despite the sympathetic help of Sir Gerald, young trustee of the estate, is not too happy. When she discovers that Ethel Chichester, who is engaged to Gerald, is about to go off with Brent, a worthless Society man, she prevents her at the cost of her own good name. Circumstances compel Gerald to doubt her, and she returns to Ireland and her father, knowing full well that she has forfeited her inheritance. Gerald, however, follows her, and she then finds the happiness that wealth had denied her.

Acting.—Marion Davies is perfectly cast as Peg and extracts a full measure of humour and sympathy from the delightful part. She is aided and abetted in her intriguing performance by a clever dog, which emphasises the appeal. Onslow Stevens has easy dignity and charm as Gerald, J. Farrell MacDonald gives a flawless study as Pat, and there is a long and capable cast in support.

Production.—This refreshing comedy, which gains its entertainment by contrasting high and low Society, to the devastating detriment of the former, is wrapped in charming Irish sentiment and humour, faultlessly interpreted by the clever and irresistible star.

Settings and Photography.—The Irish sequences have rare pictorial beauty, while the English country house interiors and countryside exteriors blend into a delightful atmosphere. Lighting and photography are excellent.

Points of Appeal.—Title, story, star, appealing sentiment, rich humour, pathos, pictorial appeal, music, and clever treatment.

SHORTS OF THE WEEK REVIEWED

GAUMONT-IDEAL

THE LOVE CURE. American (U). Two reels. Release date not fixed.—Andy Clyde, as a harassed and ill business man who loses all his money to a gold-digger but wins an Irish Sweep prize. Plenty of quick comedy with a top-speed finale. Good entertaining two reels.

UNIVERSAL

THE FIGHTING PRESIDENT. American (U). 3,000 feet. Released immediately.—A brief biography of the new President of the United States, illustrating the most important milestones in his domestic and political life, culminating in his election and swift, decisive handling of current home and international problems. The subject is handled with compactness and showmanship, but savours a little too strongly of party and national propaganda to be of certain interest to the average man in the street. A sketchy outline of Ramsay MacDonald's history, however, is cunningly introduced into the end of the picture, and the contrast in the careers of the two statesmen not only gives the film a good climax, but makes an English market possible.

BEAU BEST. American (U). One reel. Oswald cartoon. Release date not fixed.—A lively ingenious cartoon, with a Foreign Legion theme. Attractive fill-up.

HOT AND COLD. American (U). One reel. Release date not fixed.—A conventional but nevertheless amusing Pooch the Pup cartoon. Adequate short.

BEAUTY ON BROADWAY. American (U). Two reels. Release date not fixed.—A comedy, very American in its theme, devised to exploit Walter Winchell, New York's foremost and most audacious gossip writer. Moderate short attraction.

WARDOUR

SATAN'S PLAYGROUND. American (U). 2,400 feet. Release date not fixed.—This absorbing short feature takes for its subject the geological history of Death Valley, California, a vast arid waste, devoid of water and healthy vegetation, which has brought death to many a hardy pioneer. Interesting Nature studies, productive of a few thrills, are worked into the development, and the unfolding is accompanied by brilliant photography and lucid commentary. Brief in length but big in information and entertainment, this picture will enhance any programme.

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MONDAY

(JUNE 26th)

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AT 8.30 p.m.

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"GOLD DIGGERS OF 1933" ARRIVES

8,800 Feet of Fun and Beauty

LONDON AND PROVINCIAL SHOWS

THE first print of the long awaited First National Super, "Gold Diggers of 1933" has just reached this country, and will be rushed to Glasgow in time for its first big gala presentation to the delegates and their friends attending the C.E.A. Conference in Glasgow.

D. E. Griffiths, managing director of First National, seconded by D. C. Dobie, his general sales manager and W. A. Arthur, manager of First National's Glasgow branch, will present this picture at the Playhouse, Glasgow, on Wednesday next at midnight.

Following upon the outstanding European premier of the attraction it is to be Trade shown in London at the Prince Edward Theatre on Tuesday, June 27, at 8.45 p.m.

Arrangements have been completed for the showing of the film in the Provinces as follows:—

Cardiff on June 29, at the Imperial at 11 a.m.

Birmingham: June 30, at the Forum at 10.45 a.m.

Newcastle: July 3, at the Stoll, at 10.30 a.m.

Sheffield: July 4, at the Central at 10.45 a.m.

Leeds: July 5, at the Rialto at 11 a.m.

Manchester: July 6, at the Deansgate, at 10.45 a.m.

Liverpool: July 7, at the Forum, at 10.45 a.m.

D. C. DOBIE,
General Sales Manager, First National

Box-office Success

Evidence that "Gold Diggers of 1933" has lived well up to its advance praise is demonstrated by the performance of the film in America. It opened last week at the Strand Theatre in New York, where, to use the words of the *New York Daily News*, the widest circulated paper in the Metropolis, it "bowled over capacity audiences."

The New York Press is unanimous in its praises of the production and every notice contains "raves" such as have rarely been accorded to any picture. One feature that is greatly stressed is the comedy and gaiety it contains.

"A riot of fun and beauty," says the *N.Y. Daily Mirror*. "Gay and spontaneous," states the *Herald-Tribune*. "Breezy show to the accompaniment of tuneful melodies and flying sparks from the jokesmith's shop," is the verdict of the *New York Times*.

At Denver the picture is now in its third week playing to capacity houses, and running concurrent at both the Aladdin and the Orpheum Theatres. This is a remarkable box-office achievement. The last week's earnings of this picture at the Denver box-offices totalled well over four thousand pounds, and well bore out the opinion of the *Motion Picture Daily* that such a hit would bring back old times at the till.

In Los Angeles "Gold Diggers of 1933" earned $5,500 at its opening performance and during the week grossed $55,000 more with two performances daily. The picture is being booked everywhere for long runs.

Big in All Respects

Exhibitors are asked specially to note that the production's length is 8,810 feet, and provides ninety-seven minutes of entertainment in running time. It has an A certificate.

"Gold Diggers of 1933" suggests a unique opportunity to the showman as the film will more than live up to the entertainment value claimed for it. The multitude of stars in the leading rôles, including Warren William, Joan Blondell, Ruby Keeler, Aline MacMahon, Dick Powell, Ginger Rogers, Guy Kibbee and the others, represents the biggest galaxy of talent ever assembled for a musical and, of course, will add greatly to the drawing power of the picture. Then there are the five song hits, and the six outstanding spectacles. Added to this is a story that has already demonstrated unique appeal, modernised and revitalised with more than its previous quota of comedy.

In "Gold Diggers of 1933" a picture that genuinely reaches the super class can be looked for.

NOVELTY THEME IN BARTHELMESS SUBJECT

"Heroes for Sale"

A FIRST National production of universal importance at the present time will come before exhibitors when the latest Richard Barthelmess vehicle, "Heroes for Sale," is Trade shown, it is stated.

It is described as being a startling subject, dealt with in a startling way, and tells a dramatic and moving story which moves before the kaleidoscopic background of post-war years. It answers the question of what has happened to those who offered their lives for their countries in the dark years of the Great War, and how they have fared in the days that have followed. According to advance reports, no picture has dwelt upon the current scene so insistently or so powerfully as "Heroes for Sale," and at the present time, when something new in entertainment is being called for, the film suggests many unusual possibilities.

In order to screen the sensational story with its most telling dramatic effect, William A. Wellman, the director, assembled one of the largest casts of well-known players for the leading rôles. Richard Barthelmess is supported by Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Charles Grapewin, Robert McWade, Robert Elliott, Tammany Young, Margaret Seddon, Willard Robertson, and many other players.

Universal Theme

Inevitably, such a picture demands a canvas of the widest proportions, and "Heroes for Sale" is brilliantly unfolded from the point of view of its settings. It opens with a thrilling episode on the Western front, whereupon it moves to America, where life from the point of view of the various classes which make up the cosmopolitan country is presented. Later is shown the activities of those members of society who are ever at war against authority, and who strive to ferment their fellows to rebellion. Particularly vivid scenes are those which show how, in face of despair, the workless yet retain their courage and make the best of their circumstances.

"HIGH FINANCE"

EARLY TRADE SHOW

Provincial exhibitors should note that the important new British production, "High Finance," featuring Gibb MacLaughlin is to be Trade shown at Liverpool on June 23 at the Forum; Cardiff, June 28, at the Queen's; Birmingham, June 28, at the Scala; Newcastle, June 30, at Stoll's; Manchester, July 4, at the Deansgate; Glasgow, July 6, at the Playhouse; Sheffield, July 6, at the Union Street Picture House, and Leeds, on July 7, at the Rialto.

"Gold Diggers" Draws Capacity Houses

Capacity audiences are reported in every situation where "Gold Diggers of 1933" has played in America. This long-awaited spectacular musical production is being given its European première by First National at a big gala performance to the C.E.A. Conference delegates on Wednesday, June 21, at the Playhouse, Glasgow. "Gold Diggers of 1933" is said to be a riot of fun and beauty covered with the most gorgeous scenes ever filmed, and numerous lilting melodies. The all-star cast comprises Warren William, Joan Blondell, Ruby Keeler, Aline MacMahon, Dick Powell, Ginger Rogers, Guy Kibbee, and others

W. A. ARTHUR,
Glasgow Branch Manager, First National

BREATH TAKING SPECTACLES IN "GOLD DIGGERS"

STARTLING BEAUTY OF UNIQUE CHORUS NUMBERS

SIX gigantic spectacles which it is anticipated will draw gasps of surprise and pleasure are seen in "Gold Diggers of 1933," and each of them is notable for its startling originality and unique staging.

The dancing *ensembles* which form so important a feature of the picture were created by Busby Berkeley, and are arranged so that whilst the utmost effect has been gained they fit into their place and do no interfere with the balance of the story.

These spectacles include: "The Parade of the Gold Diggers," "The Dance of the Singing Violins," "The Pageant of the Forgotten Man," "The Stairway to the Stars," "The Flower Garden of Girls," and "The Ballet of the Snows."

In the "Parade of the Gold Diggers" every type of feminine beauty will be seen in a musical number showing the most exotic of feminine bandits marking down moneyed males as their prey.

Illuminated Violins

Sensational is the intriguing "Dance of the Singing Violins" The entire chorus of two hundred lovely girls, deliciously arrayed in silken helical skirts dance on a helical stairway, in the exquisite "Shadow Waltz" number. During the dance, the lights are lowered and the girls play on illuminated violins, winding daintly round the giant stairway and whirling about a glistening pool and an equally glistening floor. This scene alone is a triumph of rhythm, colour and beauty, and should be long remembered for its unique effects.

One of the big successes of the picture is the "Forgotten Man," a number acclaimed as being a particularly apt spectacle at the present time. It shows innumerable beautiful girls romping over enormous treadmills on which they keep ever going, but never arriving. This scene is both awe-inspiring and dramatic in its appeal, and is certain to be widely talked about.

Fast and Zippy

An entire park with mounds, benches and trees of spun glass and silk and a background of fantastic shapes and forms was constructed for the "Pettin' in the Park" number. As in the case of the other big scenes, this spectacle features a big song hit, while the number itself is fast and zippy, boys and girls together, epitomising the modern romance.

A huge background of silver coins reaching the roof of the proscenium of a theatre, silver coins for wings and silver coins for costumes form the setting for "We're in the Money" (the Gold Diggers' Song), a background that has peculiar significance when allied to the current scene, showing how the modern gold digger has been forced on the silver standard by the trend of events.

"The Stairway to the Stars" is yet another dazzling number destined to make those who see it sit up and take notice, while the "Ballet of the Snows" is notable for an extremely clever roller-skating act which is put over in the most novel surroundings. Both these spectacles are notable for a number of innovations calculated to win the utmost applause by their exceptional beauty and artistic merit.

BOX OFFICE CAST OF STARS

Exceptional Line-Up of Players

WARREN WILLIAM AND JOAN BLONDELL

THE most powerful array of stars ever cast for a musical production is seen in the great First National spectacle, "Gold Diggers of 1933."

The famous Avery Hopwood play demanded that each of the leading rôles be filled by outstanding personalities, since no single part is of greater or lesser importance than the others, and for this reason First National enlisted many of its most popular box office personalities.

Warren William, who has leapt to the forefront of popularity by his brilliant depiction of masterful characters in such recent hits as "The Mind Reader," "Employees' Entrance," and "The Match King," has a rôle that is totally dissimilar from anything he has attempted hitherto, and is seen in a part that is frivolous and extremely mirth-provoking. Joan Blondell, who has lately been seen in "Blondie Johnson," "Central Park," and other First National productions, is seen in the kind of peppy, wise-cracking rôle she has made her own, and scores one of the hits of the show in the intriguing "torch song" number

Ever since her debut with Edward G. Robinson in "Five Star Final," Aline MacMahon has been regarded as one of Hollywood's greatest character actresses, and her recent triumphs include the epic drama, "Silver Dollar." The ultra-snappy dialogue that pervades "Gold Diggers of 1933" gives her a multitude of opportunities to rap out the acid humour for which she is renowned.

Ruby Keeler Again

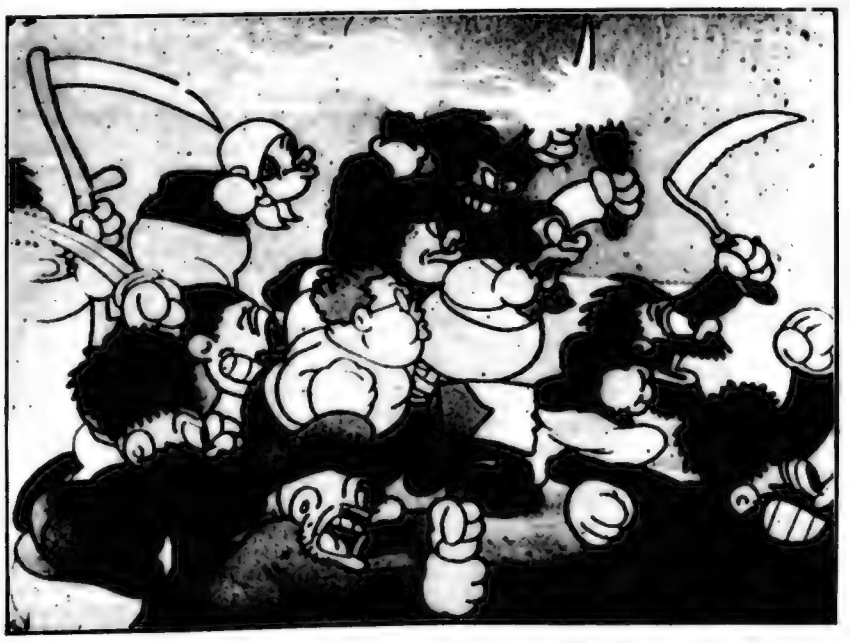
Ruby Keeler, in private life the wife of Al Jolson, makes her second screen appearance in "Gold Diggers of 1933," winning yet further honours. Miss Keeler is now a full-fledged star, whose success has been as phenomenal as it was sudden. She starred in Ziegfeld and Broadway productions before she made her talkie debut, and her long stage experience stands her in good stead for her new part. Dick Powell is another comparative newcomer who has gained instant popularity, and his rendering of popular song numbers has made him a firm favourite with all sections of movegoers.

Guy Kibbee needs no introduction, so universally liked have his comedy characterisations become, and it is sufficient to say that his robust rôle in "Gold Diggers of 1933" is likely to increase his already enormous legion of admirers. Ginger Rogers, another star who has scintillated in many pictures, including the recent Joe E. Brown successes, "You Said a Mouthful" and "The Tenderfoot," is also credited with delightful work.

Add to this exceptional line-up of players the names of Ned Sparks, Clarence Nordstrom, Tammany Young, Sterling Holloway, and Ferdinand Gootschalk, and it will immediately be evident that, so far as marquee names are concerned, "Gold Diggers of 1933" has an unbeatable contingent.

JOE E. BROWN IN NAVY COMEDY

Joe E. Brown will join the Navy in his next starring picture, which is now being prepared. Brown has been a baseball player, as in "Elmer the Great," a fireman, a cowboy, and a variety of other persons during his screen career, but he has not yet portrayed a sailor bold.



A cene from WAKE UP THE GYPSY IN ME, the First National and Vitaphone Merry Medley cartoon which will be Trade shown with GOLD DIGGERS OF 1933

THE TRUTH ABOUT RUSSIA!

REVEALED IN A CARTOON SHORT

The truth about the Russian revolution is revealed at last, it is claimed, in the latest First National and Vitaphone Variety, entitled "Wake Up the Gypsy in Me."

This is one of the popular "Merry Melodies" cartoons series, and in a succession of excruciatingly funny sequences cleverly drawn, is shown the revolutionary activities of one Rice Puddin', the Mad Monk of Russia, who stirs up 'trouble amongst his fellow sufferers who are downtrodden by the heel of oppression. An unfortunate demonstration of his rebellious enterprise by the aid of a time bomb sends him sky high, if not to glory, and when he comes down again he is no longer Rice Puddin', but Ghandi!

This short, First National believes, is one of the funniest ever made in Hollywood, and a worthy addition to the now celebrated series of cartoon subjects.

"GOLD DIGGERS OF 1933"

Spectacle, Comedy, and Beauty combine with an exceptional line up of stars to make GOLD DIGGERS OF 1933 a picture of exceptional interest. The cast of this great First National offering comprises Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee to name but a few. Wonderful dance ensembles and gorgeous settings are a feature of the film, which is having its premiere at Glasgow to-night (Wednesday) and will be Trade shown in London on Tuesday evening at the Prince Edward Theatre

"THE QUEEN" POSTPONED

New B. & D. Plans for Sam Taylor

"CHU CHIN CHOW" AS TALKIE

Fifteen Films Scheduled by G-B

By P. L. MANNOCK

BRITISH AND DOMINIONS have decided to postpone the Elstree production of "The Queen," which was to have starred Jeannette MacDonald with Herbert Marshall.

There will not be sufficient time for the making of the picture now, as both stars are compelled to be in Hollywood early next month on old contracts—Miss MacDonald for Radio Pictures, and Mr. Marshall for Paramount.

Herbert Wilcox announces that therefore it will go into production later on in the year. Sam Taylor, the Hollywood director, who arrived three weeks ago, has concurred with this decision, rather than rush work on a £70,000 picture.

I am told that Mr. Taylor will probably remain to direct a B. and D. subject in the meantime.

LYNN COMEDY
Raymond on Location

"Up to the Neck," Ralph Lynn's new British and Dominions farce, written by Ben Travers, is now nearing completion.

Jack Raymond, directing, took his unit to Selsey last week-end and shooting has proceeded at this location. The actual spot selected is an old country house known as "The Priory," standing at Church Norton, a mile from Selsey itself. It has been converted by the present owner into a beautifully appointed residence, its oak-panelled walls and Gothic doors being testimony to its age and origin. The grounds are fourteen acres in extent.

Ralph Lynn, Winifred Shotter, Francis Lister, and Reginald Purdell will all appear in scenes made in these surroundings.

Meanwhile Jack Buchanan and his unit at work on "That's a Good Girl" have now returned from the South of France and are in the studio again this week.

"SOUTHERN MAID"
Starts This Week

Preparations are now well in hand for "Southern Maid," the successful Daly's musical play which Harry Hughes begins at B.I.P. this week.

Bebe Daniels will play the starring rôle in this production; Clifford Mollison has been cast to play opposite, and Harry Welchman and Nancy Brown will also have big parts.

This film will see the return to the screen of the famous and popular little comedian, Lupino Lane, in the comedy lead.

CROCKERY ORGY
Thelma Todd's Havoc

When she has completed work on her first British picture, Thelma Todd, the beautiful Hollywood star who is playing in "You Made Me Love You" for B.I.P., will surely hold the record for crockery smashing. In this picture, which is a modern and humorous version of "The Taming of the Shrew," Thelma plays Katherine to Stanley Lupino's Petruchio, and before she is tamed plays havoc with the bric-a-brac. The property department supplied some two hundred pieces of china and glass and these included vases, ewers and basins, cups, saucers and plates, ornaments and an assortment of statuettes. It was expected that Thelma might occasionally miss an object marked down for destruction, but she possesses such a "straight" eye that not once did she miss, and every one of the 200 "props" was smashed to smithereens.

WIDDOP'S DEBUT
In Final Sequences

Some very charming romantic scenes have been filmed for "She Wanted Her Man," which was completed this week. Walter Widdop, the famous operatic star, made his film debut in this picture on Saturday, and recorded the very lovely song number specially composed for the film in which it plays an important part.

"CHU CHIN CHOW"
Gaumont Future Subject

I understand that the rights of Frederic Norton's "Chu Chin Chow"—the world's longest theatrical run of all time—have been acquired by Gaumont-British, and that an elaborate film of it will be made this year.

It is more than possible that Oscar Asche will be seen in his original title-rôle.

"Chu Chin Chow" ran at His Majesty's Theatre for five years, from 1916 to 1921, and a silent screen version of the subject was made in Germany in 1923—the first picture to be directed by Herbert Wilcox.

SEVEN FILMS PLANNED
"Constant Nymph" Starting

Before work commences on "Chu Chin Chow" a number of other films, some of which are due for imminent production, will be made.

These include a talking film version of "The Constant Nymph," to be directed by Basil Dean, who will shortly leave for Germany, Switzerland and Austria for exterior scenes; "Cuckoo in the Nest," the Aldwych farce starring Tom Walls and Ralph Lynn, and to be directed by the former, probably in July; a new Jack Hulbert film, "Jack Ahoy," which Mr. Hulbert and R. Stevenson will direct in collaboration; "Paris in Spring," a tentatively titled light comedy, to be directed by Albert De Courville; "Aunt Sally," a new Cicely Courtneidge film which Tim Whelan (following his success with "It's a Boy") will direct; "Friday the Thirteenth," a novel story with a background of real London life, to be directed at Islington by Victor Saville, who recently completed "I Was a Spy"; and a naval adventure story, "Brown on Resolution," which, subject to Admiralty co-operation, will be directed by Walter Forde.

ANOTHER EIGHT
More Aldwych Farces

Further pictures to be made later at the Shepherd's Bush and Islington studios include the other Aldwych farces, "A Cup of Kindness," "Dirty Work," "Marry the Girl," and "Turkey Time"; also "Murder at Cambridge," "Oh Daddy," "On the Dole," and "Hey Nonny," J. B. Priestley's original screen story.

"DICK TURPIN" STARTS
Victor McLaglen in Bucks

This week "Dick Turpin," the John Stafford Productions' subject, starring Victor McLaglen, began its first shots. These are exteriors, and were taken near Chorley Wood. The famous ride to York is being extensively recorded.

The cast is a strong one, including Jane Carr, Emily Fitzroy, Jerrold Robertshaw, Alexander Field, James Finlayson, Cecil Humphreys and Edwin Styles.

A massive mare, to play Black Bess, capable of taking a wide range of obstacles with McLaglen mounted, has been discovered at Stanmore. Interiors will be done at the Stoll studios, Cricklewood

"THE SINGING KETTLE"
A Newly Rich Pair

Gordon Harker, who is playing Mr. Tuttle in "The Singing Kettle," has been sporting a big cigar in most of the sequences "shot" this week, and Binnie Hale, who is taking the rôle of his wife, has been garbed in expensive-looking dresses.

Betty Astell, Ray Milland and Charles Heslop have also been "on call" all the week.

Albert de Courville is directing this British Lion production at Beaconsfield from Clifford Grey's story.

"PRINCE OF ARCADIA"
Now Being Synchronised

The cutting of "The Prince of Arcadia," made at the Walton studios, is almost finished, and the synchronising is now in progress. As another unit is making a new picture during the day, synchronising is being carried on at night.

A full orchestra of fifty pieces, directed by B. Trytle, is being used for the musical backgrounds, all the noises and effects having been recorded during the shooting.

LIGHTING FOR "HENRY VIII"
16th Century Interiors

Georges Perinal, whose lighting in Rene Clair's films aroused world-wide interest for its originality, is obtaining some startling effects in this production.

At the period of this picture, sixteenth century interior lighting was by means of torches and fires. It is by no means easy to illuminate brilliantly some of the magnificent scenes in this picture and still retain the illusion that torches alone are being used. The rich costumes and tapestries and the lofty rooms of this period lend themselves peculiarly well to clever effects of light and shade.

The maids of honour at the court of King Henry VIII. were chosen for their grace and beauty, to delight the King's eye. Fifty of them have been selected, with hair parted in the middle and wearing the becoming clothes of the period.

Some remarkable photography has been achieved for the scenes of Charles Laughton in the Chapel at Hampton Court. His marriages to Katheryn Howard and Jane Seymour are shown, and sets for the chapel were constructed at Elstree. The cameras were shooting from high up on the gantry and through an arched window to the floor 30 ft. below.

ANNA'S LEADING MAN
English Actor as Hero

A leading man new to the British screen has been selected for the part, opposite Anna May Wong, of the London newspaper reporter in the Wyndham talkie, "Tiger Bay," which went into production at the Ealing Studios on Monday. He is Victor Garland who, although he is now to make his first film appearance here, has had considerable experience on the Continent, and has recently completed a film with the lovely Annabella.

Henry Victor, who has only recently returned from Hollywood, will appear as the Swede, Olaf, and Rene Ray, the charming little artiste who is a proof that "crowd" players can fight their way to stardom, has been entrusted with the ingenue part.

Margaret Yarde, Alexander Field, Lawrence Grossmith, Max Leeds, Ben Souten, Wally Patch and Brian Bouchell have other important rôles.

A complete dockside street is amongst the many interesting settings which have been planned for the production.

Conrad Veidt as THE WANDERING JEW In production at Liverpool

ELEVEN FILMS FROM SOUND CITY

MANY IMPORTANT SUBJECTS

NORMAN LOUDON, chairman and managing director of Sound City, Shepperton, announces an ambitious production programme for this summer season, which brings the total number of films scheduled to eleven.

For the past twelve months Sound City has concentrated on developing its studios and property into a real production centre. The fact that Gaumont-British have used Sound City for the exteriors of their production, "The Ghoul," and the Ealing studios for "Three Men in a Boat," bears witness to the unique and first-class facilities existing at Sound City.

"Paris Plane" is in current production, directed by John Paddy Carstairs, with John Loder, Molly Lamont, Allan Jeayes, Barrie Livesey, Julie Suedo, Frank Percival, Jimmy Harcourt, Eileen Munro, Eric Pavitt, John Turnbull, and Edwin Ellis as principals.

Reginald Pound, literary editor of the *Daily Express*, contributes two stories. The first, "Song of the Plough," goes into early production. It is the story of a yeoman farmer, his family, and his sheepdog.

John Baxter, who has made "Doss House," will direct.

"Colonel Blood," to go into early production, is the true story of one of the most daring feats in history—the theft of the Crown Jewels from the Tower of London. Its colour and pageantry, wit and humour, will set it up as one of the outstanding films of the year. W. P. Lipscomb will direct; 2,500 actors will take part. The part of Colonel Blood will be played by Frank Cellier.

"His Excellency, Mr. Cupid" will be Sound City's first musical production. Hans May has written the music. It is the story of a chorus girl who saves a young diplomat from the amorous attentions of the two wives of foreign ambassadors, and wins her way into the embassies of Europe. Ivar Campbell will direct.

Four films are in active preparation. The first is based on the "Six Men of Dorset," the English Dreyfus case of 1834. It is the story of an amazing injustice, and how the whole of England was roused by the courage of one woman. It will be released in 1934, when public opinion will be concentrated on the centenary of this event—the beginning of the Trades Union movement.

Other subjects include "John Peel," one of Great Britain's most popular national songs as a film for the first time; "The Village That Would Have a Murder," by Reginald Pound (director, W. P. Lipscomb); and "White Ensign"—a story of the Royal Navy at war and in peace.

RECORD LINE-UP PLANNED BY HAGEN

TWICKENHAM BUSY ON AMBITIOUS PROGRAMME

THE present year looks like breaking all records as far as Twickenham Film Studios, Ltd., are concerned. Under the energetic leadership of Julius Hagen, this independent concern has gone from strength to strength since the inception of the company in 1928, and the two Twickenham super-productions shown this year, "The Lost Chord" and "I Lived with You," have been acclaimed by Trade and Press as fine examples of filmcraft combined with box office potentialities.

Hagen is now embarking on what is certainly the most ambitious and spectacular subject yet attempted at Twickenham—E. Temple Thurston's world-famous story, "The Wandering Jew." Conrad Veidt has been engaged to play the title rôle, and will have a wonderful support cast, including Anne Grey, Cecily Oates, Basil Gill, Marie Ney and Peggy Ashcroft, the latter two famous actresses are both making their screen debut in this production. Maurice Elvey, who did the silent version for Stoll, is to direct this picture, which is for W. and F. release.

Furthermore, Hagen has a further line-up of big subjects scheduled for this year, including "Bella Donna," Robert Hichen's famous novel of a woman who dared all for love, and he is at present negotiating for a world-famous star to portray this rôle. "Lily of Killarney," a romance of old Ireland with a musical setting, and "Home, Sweet Home," an original story by George A. Cooper, introducing the greatest of all English ballads, are other big productions due within the next few months.

Gracie Fields' Picture

Another great subject in which Hagen is interested is the new Gracie Fields' picture, "This Week of Grace," which he produced for Radio at Ealing. The story, which was written by Nell Emerald and Maurice Braddell, concerns a girl of humble birth, whom circumstances have placed in control of a large country estate, with both amazing and very amusing results. The support comprising such well-known names as those of Henry Kendall, John Stuart, Frank Pettingell, Douglas Wakefield, Minnie Rayner, Helen Haye, Nina Boucicault, and Marjorie Brookes, and Maurice Elvey is also the director of this production, in which Gracie will sing several new numbers.

For Radio Release

In conclusion, Hagen is producing a series of features for Radio, the last one to be Trade shown being "The Man Outside," starring Henry Kendall. Two more, "His Grace Gives Notice," starring Arthur Margetson and Viola Keats, and "The Umbrella," with Kay Hammond and Harold French, are awaiting Trade show, and a third, "The Ghost Camera," is nearing completion. The latter picture has a particularly intriguing plot, in which a camera found lying in the back of a car proves to be the vital link in the solving of an ingenious murder mystery, and with Bernard Vorhaus, the young American, directing, this production promises to be a particularly subtle piece of filmcraft. Henry Kendall and Ida Lupino are the stars.

ANNE GREY
Our Busiest Star

There can be no possible, probable shadow of doubt that Anne Grey is the busiest leading lady in British studios.

Since January, 1931, she has played heroine in eighteen subjects, and now has her ambition—of playing in "costume" rôles—gratified in two different directions.

Miss Grey is at Twickenham playing for Maurice Elvey in "The Wandering Jew," opposite Conrad Veidt. Also, she is cast as Lady Castlemaine in "Colonel Blood," for Sound City.

Edmund Gwenn has found it impossible to play in the Irene Vanbrugh talkie "Head of the Family" for Warner's at Teddington, owing to his exacting part in "Channel Crossing" for Gaumont.

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C. LAEMMLE ON "THE REBEL"

IN SAME CLASS AS "ALL QUIET"

Vilma Banky's Come-Back

A PICTURE that in dramatic intensity will rank with "All Quiet on the Western Front" is promised by Carl Laemmle in "The Rebel," one of the most ambitious pictures on the Universal schedule this year, which is to be Trade shown on Monday, June 26, at the Prince Edward Theatre, W., at 8.30 p.m.

"When I tell you that Universal's new picture, 'The Rebel,' contains scenes as starkly realistic and impressive as the very best ones in 'All Quiet on the Western Front,' it may be hard for you to believe," writes Mr. Laemmle.

"But," he adds, "it is true. As long as moving pictures continue, the millions who thrilled to the amazing realism of 'All Quiet on the Western Front' will continue to talk about this outstanding production.

"And just so will they continue to discuss and remember the striking sequences in 'The Rebel.'

Vividness and Realism

"Even the staid and dignified *New York Times* says that it contains scenes that for vividness and sheer realism take their place beside those in 'All Quiet on the Western Front.'

"I assure you there are scenes in 'The Rebel' that will make you gasp, because they depict action which you never dreamed of in your wildest imagination. That is showmanship!

"The love story that it portrays will grip you. But far above that, the action will stir your imagination as it has seldom been aroused by any picture produced.

"These times call for something out of the routine, something away from ordinary movie fare, something to reach into the very hearts of the movie fans and dynamite them into entertainment.

"'The Rebel' is made for these days.

"'The Rebel' will stir your innermost soul. See it and marvel."

Vilma Banky's Come Back

Not only is "The Rebel" notable for the latest appearance of Luis Trenker, star of Universal's "The Doomed Battalion," but it is also extremely interesting for the reason that it marks the come-back of Vilma Banky, who retired from the screen when she married Rod La Rocque. This former leading lady of Valentino is said to register a big personal success in "The Rebel," in which she reveals considerably enhanced dramatic ability. Victor Varconi is also prominently cast.

The production was directed by Luis Trenker and Curt Bernhardt, with Paul Kohner as associate producer.

MANCHESTER CHANGE

THEATRES UNDER NEW MANAGEMENT

There are likely to be revolutionary changes in the policies of the management of the Manchester Hippodrome and the Ardwick Empire in the near future. Negotiations are proceeding for the theatres to be leased to a Manchester syndicate, which will include M. Vos, chairman of the British Theatre Corporation and of the Royal Court Theatre, Ltd., Liverpool, and Harry Vos, a prominent Manchester business man. A private company is to be formed in Manchester, but there will be no public issue of shares.

It is intended, if the scheme succeeds, to run the two Manchester houses separately from the Liverpool company, and the party of Manchester business men will have their own board who will be responsible for the policy of the theatres.

COLOURED CONSOLE WITH I.O.M. ORGAN

The new Compton organ which has been installed in the Picture House, Strand Street, Douglas, I.O.M., is mounted on a lift to give a rise of 6½ ft. A striking feature of it is the illuminated console. By means of automatic dimmers, the lights in the interior of the console blend and change to give a variety of colours, forming a picturesque background for the music.

PATHE WITH THE BOMBERS

What is likely to be regarded as one of the finest pieces of camera work seen on current news reels, is that represented in the latest issue of the Pathé Super Sound Gazette, dealing with the "At Home" of the Wessex Bombing Area.

The photography is remarkable for some extraordinarily fine shots of bombers engaged in the preparation of smoke messages. The unusual angles assumed by the bombers, suggesting nothing less than rockets in flight, have been caught in amazing fashion by the camera.

Lionel Atwill, deaf and dumb philanthropist, and Sheila Terry in THE SPHINX (Pathe)

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing June 26.

London

Adelphi.—"Secrets" (U.A.).
Astoria.—"Humanity" and "Sailor's Luck" (Fox).
Capitol.—"Sleeping Car" (W. and F.).
Carlton.—"A Bedtime Story" (Paramount).
Davis, Croydon.—"Man From Toronto" (Gaumont-Ideal) and "Man Against Woman" (U.A.).
Dominion.—"Kiss Before the Mirror" and "Private Jones" (Universal).
Metropole.—"Public Be Hanged" (P.D.C.) and "Private Jones" (Universal).
New Gallery.—"Zoo In Budapest" (Fox).
New Victoria.—"No Man of Her Own" and "Devil Is Driving" (Paramount).
Regal.—"Kid's Last Fight" and "Ex-Lady" (Warner).
Stoll.—"Under Cover Man" (Paramount) and "Parachute Jumper" (Warner).
Tivoli.—"Waltz Time" (W. and F.).

Birmingham

Forum.—"Child of Manhattan" and "State Trooper" (U.A.).
Futurist.—"Madame Butterfly" (Paramount) and "Out All Night" (Universal).
Gaumont Palace.—"Humanity" (Fox) and "East of Fifth Avenue" (U.A.).
Scala.—"Paris" (First National).
West End.—"Grand Slam" (Warner) and "To Brighton With Gladys" (Fox).

Bradford

Morley Street.—"Too Busy to Work" (Fox) and "The Man from Toronto" (W. and F.).
New Victoria.—"Parole Girl" (U.A.) and "Endurance" (W. and F.).
St. George's Hall.—"He Learned About Women" and "Wild Horse Mesa" (Paramount).
Theatre Royal.—"This Sporting Age" and "Puppets of Fate" (U.A.).
The Empire.—"70,000 Witnesses" (Paramount) and "The Medicine Man" (Radio).
The Regent.—"'Frisco Jenny" (First National) and "Savage Girl" (Pathé).

Bristol

Empire.—"Hard to Handle" (Warner) and "Terror Trail" (Universal).
Hippodrome.—"Sailor Be Good" and "Topaze" (Radio).
King's.—"Nagana" (Universal) and "Ladies They Talk About" (Warner).
New Palace.—"The Devil Is Driving" (Paramount) and "Trailing North" (Pathé).
Regent.—"Employees' Entrance" (First National) and "To Brighton With Gladys" (Fox).
Stoll.—"Her First Affaire" and "Red Haired Alibi" (Sterling).
Triangle.—"Hard to Handle" (Warner) and "Terror Trail" (Universal).
Whiteladies.—"Nagana" (Universal) and "Ladies They Talk About" (Warner).

Cardiff

Capitol.—"To-night Is Ours" and "Strange Evidence" (Paramount).
New Theatre.—"Little Damozel" (W. and F.).
Park Hall.—"Handle With Care" (Fox).
Pavilion.—"Hard to Handle" (Warner) and "Souls In Sables" (Wardour).
Queen's.—"'Frisco Jenny" (First National) and "Iron Master" (Gaumont).

Edinburgh

Caley.—"'Frisco Jenny" (First National) and "Rough Riding Romeo" (Universal).
New Picture House.—"Her Reputation" (Fox) and "The Death Kiss" (Gaumont).
New Victoria.—"Her Reputation" (Fox) and "The Death Kiss" (Gaumont).
Palace.—"Mädchen in Uniform" (National Distributors).
Playhouse.—"What! No Beer?" (M-G-M) and "Called Back" (Radio).
Rutland.—"The Secret of Madam Blanche" (M-G-M) and "The Medicine Man" (Radio).
St. Andrew Square.—"The Secret of Madam Blanche" (M-G-M) and "The Medicine Man" (Radio).
Synod Hall.—"Up For the Derby" (W. and F.) and "The Thrill of Youth" (Gaumont-Ideal).

Glasgow

Coliseum.—"Hard to Handle" (Warner) and "State Trooper" (U.A.).
Cranston's.—"The Man From Toronto" (Gaumont).
Green's Playhouse.—"The Sporting Age" (U.A.) and "The Night Mayor" (U.A.).
La Scala.—"Rasputin" (Nat. Dis.).
New Savoy.—"He Learned About Women" (Paramount) and "Yes Madame" (Fox).
Regal.—"Hard to Handle" (Warner) and "State Trooper" (U.A.).
Regent.—"The Great Jasper" (Radio) and "My Wife's Family" (Warner).
The Picture House.—"Penguin Pool Mystery" (Radio) and "Sailor's Luck" (Fox).

Leeds

Assembly Rooms.—"Parole Girl" (U.A.)
Coliseum.—"The Man From Toronto" (Gaumont-Ideal) and "Yes, Madam" (Fox).
Majestic.—"Parole Girl" (U.A.) and "The Medicine Man" (Radio).
Paramount.—"To-night is Ours" (Paramount) and "'Frisco Jenny" (First National).
Rialto.—"You Said a Mouthful" and "Central Park" (First National).
Scala.—"Man Against Woman" and "That's My Boy" (U.A.).
Tower.—Mon., "Thirteen Women" and "Come On Danger" (Radio); Thurs., "Phantom of Crestwood" and "The World, the Flesh and the Devil" (Radio).

Liverpool

Forum.—"Madam Butterfly" (Paramount).
Futurist.—"Discord" (Paramount).
Palais de Luxe.—"Amiackchak" (Fox) and "Legion of the Lost" (Wardour).
Prince of Wales.—"The King's Cup" (W. and F.).
Rialto.—"Grand Slam" (Warner).
Royal Hippodrome.—"Grand Slam" (Warner) and "Fighting Champ" (Pathé).
Scala.—"Rockabye" (Radio) and "Iron Stair" (Radio).
Trocadero.—"The Devil is Driving" (Paramount) and "Forbidden Company" (Gaumont).

Manchester

Deansgate.—"'Frisco Jenny" (First National).
Gaiety.—"No Other Woman" (Radio).
New Oxford.—"Fast Life" (M-G-M).
Paramount.—"Billion Dollar Scandal" (Paramount) and "Lucky Devils" (Radio).
Piccadilly.—"Soldiers of the King" (W and F.).
Theatre Royal.—"The Mummy" (Universal).

Newcastle

New Westgate.—"East of Fifth Avenue" (U.A.) and "Forbidden Company" (Gaumont).
Paramount.—"The King's Cup" (Gaumont-Ideal) and "She Done Him Wrong" (Paramount).
Pavilion.—"Virtue" (U.A.).
Queen's Hall.—"Penguin Pool Mystery" (Radio).
Stoll.—"Romance" (M-G-M).

(Continued at foot of column 4)

PATHE'S UNCANNY MYSTERY FILM

LIONEL ATWILL STARS IN "THE SPHINX"

"Savage Gold" Thrills

EXHIBITORS are promised thrills in plenty on Wednesday, June 28, at the Phœnix, when Pathé are screening two remarkable pictures. The first, "The Sphinx," stars that master interpreter of sinister roles, Lionel Atwill, in the character of Jerome Breen, financier and philanthropist, who becomes involved in a series of uncannily perfect murders. Breen, who has been deaf and dumb from birth, is identified as the perpetrator of at least two of these crimes, but in view of the fact that the murderer was heard to speak, and bearing in mind the medical testimony that Breen can only communicate in sign language, the philanthropist is released.

The verdict does not satisfy an astute young reporter, who determines to get to the bottom of what seems to be a series of murders with a distinct motive. He suspects Breen. Gradually clues accumulate, and the police are about to take action, when Inspector Riley, who is in charge of investigations, is strangled in a similar manner. The reporter is keener than ever upon getting to the bottom of things, especially as his sweetheart seems to be "falling for" the fascinations of the deaf and dumb Breen.

The girl, however, has stumbled upon a vital clue to the mystery, which provides the open sesame to a masterly deception.

"The Sphinx" teems with thrills, with humour, and always with the element of the unexpected. Atwill gives a masterly characterisation of the dual rôle, and the picture is so constructed that the audience is left guessing to the very end. The supporting cast comprises Sheila Terry, Theodore Newton, Paul Hurst, Luis Alberni.

Authentic Thrills

The supporting feature is "Savage Gold," a vivid record of a treasure-hunt in the green hell of the Amazon river jungles, undertaken by Commander G. M. Dyott, an engineer by training, a seeker of adventure by avocation, into the primitive bypaths of the Xingu region of Brazil, inhabited by head-hunting savages, and infested with man-eating animals and venomous reptiles.

It records the hazards of an expedition in their search for a prospector who had disappeared the year before. Dyott had reason to believe that the prospector, who had been searching for gold, had fallen a prey to the head-hunters, or was held captive by them.

Dyott and his two companions are shown as they trek through the jungles, fighting off beasts and savages on their way to the Nangarissa River, where Schweitzer had last been seen by a white man. The adventures they experience are blood curdling, weird and sinister. Not the least of these is their encounter with the native witch doctor, whom they surprise at his gruesome occupation of reducing the human heads of recent victims. This witch doctor proves their Nemesis, and rouses the tribe to a furious attack on the explorers, when they finally discover the lost prospector dead in a hut in the wilderness, a prey to the savagery of the head-hunters.

There are some unusual shots of wild animals as they range the jungle, unaware of the proximity of the camera. Probably the most startling animal fight on record is that of a monster king snake and a rattlesnake in a deadly combat, which concludes with the big snake killing the rattler and swallowing him whole.

"DESIGN FOR LIVING"

LUBITSCH TO DIRECT COWARD FILM

"Design for Living," the Noel Coward play, which is having phenomenal success in the States, has been acquired by Paramount for translation into a sound film and will be directed by Ernst Lubitsch.

Ernst Lubitsch is now conferring with Noel Coward and Ben Hecht, who will do the adaptation of the stage production for the screen.

Chevalier's Next

Maurice Chevalier has returned to Hollywood after a stay in New York, and will prepare for work on his forthcoming Paramount production, "The Way to Love."

Norman Taurog, director, and Benjamin Glazer, associate producer, who have been in New York conferring with the French star on the production, have also left for the coast.

The Manchester Watch Committee decided to pass "Vampire Bat" for exhibition to adult audiences only.

Sheffield

Albert Hall.—"Man From Toronto" (Gaumont-Ideal) and "Gambling Sex" (Pathé).
Central P.H.—"Her First Affaire" and "Red Haired Alibi" (Sterling).
Cinema House.—"Up For the Derby" (W. and F.).
Electra Palace.—Mon., "Let Me Explain, Dear" (Wardour); Thurs., "For the Love of Mike" (Wardour).
Hippodrome.—"Monkey's Paw" and "Goldie Gets Along" (Radio).
Regent P.H.—"Humanity" (Fox) and "East of Fifth Avenue" (U.A.).
Union Street.—"Sherlock Holmes" and "Robbers' Roost" (Fox).

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REFLECTIVITY FACTOR OF SCREENS

SUGGESTIONS FOR GRADING SURFACES

S.M.P.E. Committee Report

WITH a view to determining the reflectivity of kinema screens, a matter which has engaged the attention of the Projection Screens Committee of the S.M.P.E. for some time, a novel means of obtaining data has been adopted.

Bound into the *Journal of the Society of Motion Picture Engineers* are four sheets of paper, graded for colour and reflectivity and shading off from a middle grey to dead white.

The reflection factor of each sample of paper is known, and these range from 0.43 to 0.78.

Making the Test

The exhibitor is asked to remove these pages from the *Journal* and pin them to the projection screen in the theatre, leaving a gap of 6 in. between.

It is suggested that the screen should next be illuminated and the screen compared with the paper sample at a distance of not less than 20 ft. from the screen.

As the screen approximates to one or the other of the samples it will be graded as unsatisfactory, poor, fair or good. Comparison is suggested within a range of 40 degs. to the screen, but the test is inapplicable to beaded or metallic screens.

Forwarding Information

The Projection Screens Committee ask that the results of these tests should be forwarded to them, giving trade name of screen, name of manufacturer, age of screen, when screen was last resurfaced, its general condition, and the kind of ventilating system used in the theatre.

It is recognised by the committee that while the information may not be exactly accurate, it will be reliable enough to help both the exhibitor and the committee in their estimates of screen reflective quality.

To the former it will be helpful as indicating that the screen does or does not require resurfacing.

Another proposal made by the committee is to standardise screens by numbers based upon the width—size 20 meaning a screen 20 ft. wide and its height as 3 is to 4.

The observations are made that perforations in a screen means a loss of 5.8 to 8.5 in brightness.

HOW IT IS DONE

One of our directors favoured us with a surprise visit and—as is usual—every old thing went wrong! "Where's the manager? Why isn't he seeing to things?" he demanded of the assistant in tones certainly not dulcet. "He's in the office, finishing an article for the 'Kine.' on theatre management!" came the reply.

I.S.M.

GENERAL MEETING OF ORGANISTS' SECTION

A large attendance of members of the Kinema Organists' Section of the Incorporated Society of Musicians met on Wednesday, June 14, at the Great Central Hotel, W., under the chairmanship of the Warden, George Pattman, F.R.C.O.

Important matters in regard to auditions, interludes, console standardisation, etc., were debated, and it was decided to hold the next general meeting on July 12.

A general desire was expressed that the secretary should endeavour to secure permission for the members to make a visit of inspection to the new Compton organ installed in the B.B.C., and it is hoped that facilities will be granted at an early and convenient date.

A substantial increase of membership has been achieved and the disengaged list is being much appreciated by managers, both for emergency deputising and permanent positions.

A. W. O.

The Observation Window

Three Dimensional Pictures

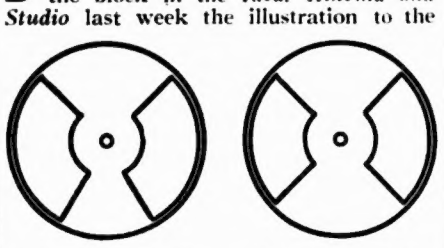
An Oscillating Camera

Producer's Radio Transmitter

YET another attempt has been made in America to obtain three-dimensional pictures on the screen. Its inventor, the *International Photographer* says, is Curtis R. Haupt, and his system involves the oscillation of the camera over a path of a thirty-second of an inch.

IT would appear that the inventor hopes, by the alternation of pictures taken at this short distance apart to produce stereoscopic effect. The exposures are made at the extremes of the path. Theory in this department of research has so frequently proved wrong in practice, that one hesitates to suggest that Dr. Haupt has reached a solution of the problem.

BY an unfortunate turning round of the block in the *Ideal Kinema and Studio* last week the illustration to the article on "Eliminating Eye-and-Ear Strain," page 61, conveyed exactly the opposite impression to that which was intended. The diagram should have been shown as it is on this page.



THE shutter on the left, having unequal obturation and illumination periods, must cause flicker. That upon the right with the periods equal, would obviate it.

FOR the Tattoo at Aldershot no fewer than 1,000 Drydex cells and 550 Exide accumulators were supplied by Burch and Vertue, Ltd., of Aldershot, for the torch-light drill at the Aldershot Tattoo. Incidentally, some of the accumulators were in their fifth year of service, having been idle for periods of twelve months in a fully charged condition.

A PORTABLE 25 lb. radio broadcast station was used by a film director in communicating with his players for the first time in aerial scenes of Paramount's "The Eagle and the Hawk."

LICENSED by the U.S. Government and tested under its call letters W10—X.E., the unique sending and receiving set has a maximum range of ten miles, and operates on an ultra-high frequency short wave length of less than ten metres. It was developed and is owned by the RCA-Victor Co. J. BENSON.

THIS WEEK'S PROJECTION ROOM

The *Ideal Kinema and Studio* Film Mutilation Campaign and the examples given of the bad treatment of film by some projectionists, has stirred a projectionist reader to visualise the sort of projection-room where these mutilations take place.

The sender is Geoffrey Young, chief projectionist of the Empire, Ripley, Derby. He confesses to being "not what one might call an artist," but he has the gift of expressing irony pictorially. He has an idea that his fellow projectionists may appreciate the humour (if any) in the picture. He gives his picture the title of "Hell's Angels."

The *Kine.* publishes the drawing in the hope that it may drive another nail into the coffin of the film mutilator.

Switch on in the morning and switch off at night!
Apart from that HEWITTIC is automatic and fool proof
TO CONVERT FROM A.C. TO D.C.
INSTAL IT AND FORGET IT

WHY MAGNETIC CONTROL IS VALUABLE

CHANGES EFFECTED DURING PROJECTION

By Charles H. Champion

IF an arc is struck between two carbon electrodes, as is done whenever a projector lamp is started up, several interesting events take place which it may be worth while to analyse.

In the first place, owing to the heavy current which flows upon contact being made, the carbons at the point of contact instantly become hot and, around that point, volatilise.

One of the great advantages in the use of carbon as an electrode in an arc lamp is that it passes straight from the solid to the gaesous state and does not, like the majority of other metals, have an intermediate state of being molten.

As the carbons touch in the arc lamp, then, they immediately commence to volatilise at the point of contact and to go off into gas as they burn.

If now the carbons be drawn slightly apart as is done in striking the arc, the space between the electrodes is filled with carbon in its gaseous form. This gas is a tolerably good conductor of electricity, and consequently, after the carbons have been separated the current continues to flow across this conductive bridge (or arc).

In which direction does it flow?

Current "Flow"

Well, in so far as current can be said to flow at all, it flows across the arc in both directions simultaneously. That is to say that there is an electronic flow from the highly charged negative source attempting to stabilise the deficiency of electrons on the positive, but at the same time there is an ionic flow from positive to negative across the conductive carbon vapour which intervenes between the electrodes.

It is this ionic flow and the shattering of the ions by the counter-travelling electrons which, in all probability, gives to the arc (at low current values) the familiar violet colour such as is associated with the operation of a soft radio valve.

This belief gains further strength when we observe the behaviour of the arc as the current is increased. The voltage drop across the arc gap as well as the value of current passing is responsible for the effects noticed.

The velocity of the electronic discharge from the negative is controlled by the difference in potential existing between the two electrodes. If then we widen the gap between the carbons, the voltage necessary to force the current across the arc is increased, in other words, a greater proportion of our line voltage is dropped across the arc and less across the resistance frames.

Of course, for any given resistance setting this means a fall in the current in the arc. Suppose we compensate for this by putting up the current (cutting out a stud or so on the frames) we now regain the *volume* of flow, and at the higher speed of electronic emission associated with the higher arc voltage.

Bending Back the Flame

If, at this stage, we throw a picture of the arc on to a screen and watch the colours closely we shall see that the rush of negative emission is starting to bend the entire arc flame backwards over the positive carbon and the flow between the carbons now becomes less and less of a two-way passage with each increase in speed of negative emission. In short, it is as though the ions which flowed from positive to negative when the arc was running at low voltage and current now found themselves unable to make headway against the rush of electrons from negative to positive. The virtual disappearance of the violet colour at high currents confirms this.

Field Intensity

But at high current values there is another factor which makes its influence felt.

(*Continued on page 50*)

TROXY DECORATIONS

SAMUEL WRIGHT & CO.'s CONTRACT

Samuel Wright and Co., Ltd., of Andre Street, Hackney, are carrying out the whole of the fibrous plaster decorations and plain plastering, also the decorating and gilding of the new Troxy Cinema, Commercial Road, E., under the direction of the architect, George Coles, F.R.I.B.A.

Similar work is being carried out by this company at the reconstruction of the Empress, Mare Street, Hackney, and the South Cinema, South Hackney.

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July 31 Releases

MARCH MILITAIRE AND PAS DES FLEURS

Among Musical Suggestions Compiled By A. W. OWEN

RELEASES this week are of more than usual musical interest owing to the wide ground covered by the film stories, which enable us to use the characteristic musical compositions of many nations.

Sir Ernest Shackleton's picture, "Endurance," aptly described as the story of a glorious failure, needs an introductory prelude only, and the atmospheric suggestion of the opening scenes of the ship's arrival in the Antarctic should be conveyed by Matt's "Norwegian Scenes" Suite. For the "Legion of the Lost" we have Saint-Saëns' wonderful "March Militaire" from his "Algerienne" Suite, giving the exact musical tone colour required for this dramatic film in its Algerian setting.

Delibes may be considered a high-brow composer to choose for musical illustration to a sex drama, "The Woman in the House," but it is a story which is unfolded in an exotic atmosphere, and the famous "Pas des Fleurs" Valse from the "Corsaire Ballet" provides just the type of melody required and can be featured in any class of theatre with confidence.

"Pleasure Cruise" was a difficulty, as such a film conjures up many scenes of gaiety on board both during the day and for the evening dancing; however, the idea of being "on board" and "at sea" should predominate, and in "A Life on the Ocean" we are on far surer ground than a dancing medley which means little attraction, and no direct suggestion.

There are two theme songs for "Hello! Everybody," but a separate interlude in the form of "Music in the Air" can be used if desired.

"THE WOMAN IN HIS HOUSE" (Radio)

CERT. A. 7,414 ft. Reg. No. F.8540. Reviewed in *Kine*, March 23, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet.
STARS.—Ann Harding, Leslie Howard, Neil Hamilton, Myrna Loy.
ATMOSPHERE.—Clever and subtle sex drama, adapted from the stage success, "The Animal Kingdom."
ORCHESTRA.—"Pas des Fleurs." Valse from the "Corsaire Ballet." Delibes. (J. W. Chester.)
ORGAN.—As orchestra, with adaptation from the conductor-piano copy of above orchestration, and synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Pas des Fleurs." Valse. "Corsaire Ballet." Delibes. Recorded on Columbia L.X.30 by the Lucerne Kursaal Orchestra.
LIGHTING EFFECTS.—Blendings of blue, violet, amber and purple.

"PLEASURE CRUISE" (Fox)

CERT. A. 6,491 ft. Reg. No. F.8,700. Reviewed in *Kine*, May 4, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet, one 48-sheet.
STARS.—Genevieve Tobin, Roland Young, Herbert Mundin.
ATMOSPHERE.—Sophisticated comedy-drama of life on board a modern luxury liner.
ORCHESTRA.—"Life on the Ocean." Nautical Selection. Binding. (Boosey-Hawkes.) With cuts to suit length of interlude desired.
ORGAN.—As orchestra, with adaptation from the piano-solo copy, either for solo presentation or for synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Life on the Ocean." Binding. Recorded on H.M.V. C.2480 by the New Light Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of bright colours in varied and well-contrasted tints.

"HELLO! EVERYBODY" (Paramount)

CERT. U. 6,272 ft. Reg. No. F.8489. Reviewed in *Kine*, March 2, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Kate Smith, Randolph Scott.
ATMOSPHERE.—Romantic rural comedy-drama, featuring the American radio crooning star.
ORCHESTRA.—The film has two theme song fox-trots which can be played as an introductory interlude, viz., "Moon Song" and "Twenty Million," but if separate interlude is desired a musical comedy selection, such as "Music in the Air" (Chappell), can be featured.
ORGAN.—As orchestra, with adaptation from prof. song copies of fox-trots and pianoforte conductor copy of comedy selection; details for synchronisation as given below for non-sync.
NON-SYNC.—Theme fox-trots "Moon Song" and "Twenty Million," both recorded on H.M.V. B.6324, as introductory entr'acte, or "Music in the Air" (or any other modern musical comedy selection). Recorded on H.M.V. C.2561 by the New Mayfair Orchestra as a separate interlude.
LIGHTING EFFECTS.—Blendings of the brightest colours in varied and well-contrasted sequence.

"THE LEGION OF THE LOST" (Wardour)

CERT. A. 6,213 ft. Reg. No. F.8571. Reviewed in *Kine*, March 30, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STAR.—Ivan Mosjoukine.
ATMOSPHERE.—Tense, dramatic story of the Foreign Legion, in which a Russian escapes from the Revolution to Marseilles, and, finding his wife faithless, joins the Legion, and in Algeria makes self-sacrifice.
ORCHESTRA.—"March Militaire" from the "Algerienne Suite." Saint-Saëns. (J. and W. Chester.) Played as introductory interlude only.
ORGAN.—As orchestra, using the piano-conductor copy of above orchestration for solo presentation.
NON-SYNC.—March "Slav." Tschaikowsky. Recorded on H.M.V. D.1046 by the Philadelphia Orchestra, presented as an introductory interlude only, with the last bars synchronised with the first sub-title of the film screening.
LIGHTING EFFECTS.—Blendings of orange and deep red.

"BLONDIE JOHNSON" (First National)

CERT. A. 6,028 ft. Reg. No. F.8500. Reviewed in *Kine*, March 9, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Joan Blondell, Chester Morris.
ATMOSPHERE.—Gangster drama of organised crime, which proves once again that "honesty pays" in the long run. Humour and romance form an effective contrast to the tense dramatic episodes.
ORCHESTRA.—"A Fool's Paradise." Overture. N. Flux. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy for solo presentation. As no record of this overture is available, the non-sync. recording must be used if synchronisation is desired, using the pianoforte conductor copy published by Feldman and Co. (Continental edition).
NON-SYNC.—"Beautiful Galathea." Overture. Suppé. Recorded on Decca L.Y.6017 by the Berlin Philharmonic Orchestra, conducted by Julius Prüwer.
LIGHTING EFFECTS.—Blendings of deep-tinted dramatic colours.

"ENDURANCE" (W. and F.)

CERT. U. 5,670 ft. Reviewed in *Kine*, March 9, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Sir Ernest Shackleton and crew of the "Endurance."
ATMOSPHERE.—A record of the famous Shackleton Expedition on the "Endurance" from Buenos Aires to the Antarctic snowfields, where the ship is crushed in the ice in a glorious failure.
ORCHESTRA.—"Norwegian Scenes." Suite. A. E. Matt. No. 1 Prelude. (Boosey-Hawkes.) Presented as an introductory entr'acte only.
ORGAN.—As orchestra, using the piano-solo copy for presentation. If synchronisation is desired the music suggested for the non-sync. record must be used.
NON-SYNC.—Peer Gynt Suite. No. 1, "Morning." Grieg. Recorded on H.M.V. C.1298 by Eugene Goossens, conducting the Royal Opera House Orchestra, Covent Garden.
LIGHTING EFFECTS.—Both interludes should have lighting to illustrate the gradual approach of sunrise to daylight, with blue background.

"STATE TROOPER" (U.A.)

CERT. U. 6,023 ft. Reg. No. F.8498. Reviewed in *Kine*, March 9, 1933.
STARS.—Evalyn Knapp, Regis Toomey.
ATMOSPHERE.—A vast oil refinery makes a realistic background for a melodrama of a ruthless price-cutting war on the American petrol market. An aeroplane bombing an oil container truck provides one of the principal thrills.
ORCHESTRA.—"Prometheus." Overture. Beethoven. (Boosey-Hawkes or Feldman.)
ORGAN.—As orchestra, with adaptation, either for solo presentation or synchronisation, with record as detailed below for non-sync., from the piano-solo copy of any edition.
NON-SYNC.—"Prometheus." Overture. Beethoven. Recorded on H.M.V. D.1163 by the company's Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of deep dramatic tints, concluding with deep red.

"LITTLE MISS NOBODY" (Warner)

CERT. U. 4,796 ft. Reg. No. Br.8467. Reviewed in *Kine*, February 23, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Winna Winfried, Sebastian Shaw.
ATMOSPHERE.—Romantic comedy-drama of a Danish girl who comes to England hoping for a stage career; a publicity stunt fails to achieve success, but leads to a romantic finale.
ORCHESTRA.—"Un Peu d'Amour." Silésu. (Chappell.) Played as an introductory interlude.
ORGAN.—As orchestra, with adaptation from piano solo copy, either for solo or synchronised, with record as detailed below for non-sync.
NON-SYNC.—"Un Peu d'Amour." Silésu. Recorded on Columbia B.2415 by Salon Orchestra, played as introductory entr'acte only.
LIGHTING EFFECTS.—Blendings of pink, mauve and blue.

Solo Organ Interludes.—II.

SOLDIERS IN SONG

Reginald Foort Joins Up at Kingston

WHEN I reached the Regal, Kingston, a few mornings ago, there was little need to inquire if Reginald Foort was on the premises as the organ tones were evident and I caught him at the console busy memorising a Bach Fugue preparatory to giving a recital on the following Sunday at Bournemouth.

Greetings over, I explained the object of this new series of interludes, and his detailed interlude book was not only placed at my disposal, but when we had chosen "Something About a Soldier," the whole interlude was played to me, from memory, for my criticism.

For this presentation slides are not absolutely necessary, but are, of course, a great help. In the same way, success is enhanced by effective lighting.

The following speech precedes the interlude: "When I was looking through my library last week I could not help noticing what a lot of music there is about soldiers; so I am going to play you a medley of some of the best-known 'soldier' tunes." Segue: Introduction to "Something About a Soldier" (play from professional song copy, Lawrence Wright and Co.), "Soldiers' Chorus" from Faust in B flat, followed by G minor section, B flat section again and coda only to finish. Join up with bugle call, "Come to the Cookhouse Door," then into "Soldiers of the Queen" in E flat. Modulation to dominant seventh of A Major. "Parade of the Wooden Soldiers" in A up to the end of the D major portion, which gives good opportunity for all percussion effects.

Modulate neatly and quickly into G major for "British Grenadiers," then into B flat for "Let Me Like a Soldier Fall." Segue "The Changing of the Guard" in B flat (Peter Maurice), then "Chocolate Soldier" valse in E flat.

Modulate to B flat for "King's Horses" (Lawrence Wright). Segue: "Old Soldiers Never Die."

For this number, find out what note is given out by your "klaxon" and play the tune in the appropriate key.

Start tune in a thoroughly sentimental manner, such as tibia, vox and twelfth; play first half of refrain thus, then put on "full organ" to play last *four* bars as *pedal solo* without any accompaniment, playing the

REGINALD FOORT, F.R.C.O.

final note only on the klaxon "quasi raspberry."

Immediate segue to "There's Something About a Soldier" played complete as written, but without repeats, starting with the same fanfare introduction as at interlude opening for finale.

Number three of this series will be Quentin Maclean, at the Wurlitzer organ, the Trocadero Kinema, Elephant and Castle, S.E.

BIRTHDAY MUSIC

Carlton, Liverpool's First Anniversary

J. N. Bell, A.R.C.M., at the console of the Christie organ at the Carlton, Liverpool

Gaily decorated with bunting, flags and streamers, the Carlton Picture Theatre, Green Lane, Liverpool, celebrated its first anniversary last week. S. A. Eaton, manager, had made, specially for the occasion, a large birthday cake which was displayed in the foyer during the week and afterwards presented to the boys and girls of the Seamen's Orphanage, Newsham Park, Liverpool.

With the co-operation of James N. Bell, A.R.C.M., a special programme of birthday music was arranged for the organ interlude, which was designated "Say It With Music." Whilst seven slides were flashed on to the screen, Mr. Bell synchronised with the titles of the tunes incorporated in the phraseology. One letter on each slide stood out from the remainder of the lettering, and when joined up, made the word "Carlton."

As an encore Mr. Bell played "Many Happy Returns of the Day." This gave a real birthday atmosphere, and during the week hundreds of congratulatory letters and telegrams were received by the management.

Satisfactory tests have been made by the B.B.C. of the Christie organ interludes at the Carlton, and it is expected that these will be included in the radio programmes after the end of this month. Mr. Bell has previously figured in the B.B.C. programmes, his interludes having been relayed from the New Palace, Bristol, before he came to Liverpool.

B.B.C.'s ORGAN DESCRIBED

"The citizens of Dundee were introduced" to the B.B.C.'s new Compton organ by an interesting and well-written article in the local evening paper, from the pen of Stephen Robinson, who controls the Wurlitzer at the King's Theatre (P.C.T.), Dundee.

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Kinemas Planned

SIX NEW KINEMAS FOR PROVINCES

Plans have been Prepared for New Houses at Banbury, Bourne End, Upton, Stanley, Winsford and Lupset

A NEW kinema to seat 1,300 persons is to be built on Cornhill, Banbury. Plans have been prepared by A. H. Jones, F.R.I.B.A., of Victoria Station House, S.W.1.

The two-story building will contain two main entrance doors divided by a central pier, surmounted by dancing figures, with the added attraction of Neon lighted panels.

The fan-shaped auditorium will be reached from an elaborate entrance hall and foyer, with a marble staircase to the balcony.

New Bucks Kinema

A site on the main road at Bourne End, Bucks., near Lloyds Bank, is to be used for the erection of a new kinema.

Preliminary plans have been prepared, and show a house with an approximate seating capacity of 1,000 seats.

The promoter of the scheme, who is also dealing with the plans, is De La Rue, of Cookham, Bucks.

No contract for the building has yet been placed. It is hoped to have the building ready by the end of the year.

New Kinema for Upton

Upton, a rapidly developing new colliery township, is to have a modern kinema. Horace Smith, of Maltby, and Arthur S. Smith, who are actively associated with Maltby Picture House, Ltd., are behind the new venture.

A private company has been formed in connection with the scheme, and the solicitors are Gichard and Co., College Street, Rotherham.

T. Rawes' Stanley Project

Plans have been passed for the erection of a kinema in Front Street, Stanley, on the site of the Old Vic Theatre, which is to be demolished, along with three large business premises. The erection of the new kinema is to be undertaken by Ted Rawes, of the Palace Theatre, Durham, who owns the site. He proposes to have a stage large enough to accommodate variety turns, and the basement of the building is to be a billiards saloon.

There were four kinemas in Stanley at one time, but two of them, the Royal and the Empire, were destroyed by fire.

New Winsford Kinema

Winsford, Cheshire, is to have a new kinema, a company having been formed to convert the old drill hall into a place of entertainment. A balcony will be erected, and the total seating accommodation will be about 700. As far as possible, local labour will be employed on the scheme, which is expected to be completed by August.

Lupset Project

Wakefield Corporation has approved a sketch plan showing a suggested lay-out for a new kinema at Lupset.

Work Starts on Astoria, Purley

The work of construction on the new Astoria, Purley, is about to start, the contract for building having been placed with Braybons, Ltd., of Brighton.

Plans for a kinema to accommodate 1,800 persons have been prepared by F. C. Mitchell, L.R.I.B.A., of 80, George Street, Portman Square, W.1. A tea room and lounges, and car park to accommodate 150 cars will be provided.

The Astoria will be under the direction of E. E. Lyons, managing director of British Cinemas Construction Syndicate, Ltd., of Astoria House, Shaftesbury Avenue, W.1, and will be operated by him in conjunction with the Astoria, Brighton, now in course of construction, and other similar houses shortly to be built, sites for which have been acquired.

Odeon, Lewes, Contract This Week

The building of the new Odeon Cinema in Cliffe High Street, Lewes, will be started at an early date, and a contract is to be signed this week.

The architect is Andrew Mather, L.R.I.B.A., F.I.A.A., A.I.Struct.E., of Leicester Square Chambers, Leicester Square, W.C.2.

Plans provide for seating accommodation of 1,100 and a car park.

The new building is to be erected for Odeon (Lewes), Ltd., of which Oscar Deutsch, of Birmingham, is the chairman.

Work to Start at Bromley

The scheme promoted some time ago by a company called Living Picture Palaces, Ltd., of 36, Queen Street, E.C.4, for the erection of a kinema seating 3,000 at Bromley, Kent, is now to proceed.

Tenders for the work are now being invited from selected firms, and are to be returned within the next few days.

The new kinema is to be built on a site having frontages to High Street and Ravensbourne Road, Bromley, and the plans have been prepared by F. C. Mitchell, L.R.I.B.A., of 80, George Street, Portman Square, W.1.

Gravesend Reconstruction Approved

Plans have now been approved by the Gravesend Corporation for the reconstruction of the Regent Cinema at New Road, Gravesend, for the Union Cinema Co., Ltd., of 167, Wardour Street, W.1.

Tenders are out for the alterations proposed to be made, and it is hoped to have the building ready to reopen in October. Certain of the changes will be carried on while the theatre is still open, and it is anticipated that the hall will only be closed a few weeks.

The architect is A. H. Jones, F.R.I.B.A., of Victoria Station House, Westminster, S.W.1. The new building will have accommodation for about 1,500 persons.

Orpington Contract Placed

Pitchers, Ltd., of 57, Ashburton Grove, N.7, have secured the contract for the erection of the kinema at Orpington, for Mr. A. Spencer-May, of the "Palace," Orpington, Kent.

Planned by Leslie H. Kemp and Tasker, architects, of 38, John Street, Bedford Row, W.C.1, the kinema will be erected on a site in the High Street, and will have accommodation for about 1,000 persons.

In addition there will be a cafe, shops and a car park.

Yiewsley Extensions

Work has been commenced on extensions to the Marlborough Cinema, Yiewsley. A stage, with dressing rooms, is to be provided, and new projectors are to be installed. New seating with accommodation for 1,500 is to be fitted. E. H. Burgess, of Grosvenor Gardens, has been entrusted with the building construction.

Liverpool Reconstruction Contractors

Roberts and Sloss, Ltd., of 19, Baker Street, Liverpool, are the main contractors for partial reconstruction of the Pavilion Theatre, Lodge Lane, Liverpool.

The following sub-contracts have just been placed: Electrical works, Berkeley Electrical Engineering Co., Ltd., Vincent House, Vincent Square, London, S.W.1; decorations, Heaton, Tabb and Co., Ltd., of Bold Street, Liverpool; vacuum installation, Sturtevant Engineering Co., 147, Queen Victoria Street, E.C.4.

Plans have been prepared by A. Ernest Shennan, architect, 14, North John Street, Liverpool.

In addition to changes in seating accommodation and internal improvements, it is proposed to demolish the canopy with its entrance doors and fixtures and replace them with a white cement facade, outlined with neon lighting, and a new canopy of bold design with entrance doors in stainless steel, glass and walnut finished wood. A total expenditure of £15,000 is contemplated.

Falkirk Reconstruction Scheme

The Falkirk Dean of Guild Court has just presented a warrant to Associated British Cinemas, Ltd., 149, Regent Street, London, to reconstruct the Grand Theatre, Vicar Street, Falkirk, as a kinema.

The new kinema will have seating accommodation for over 2,000 people.

The work is to be carried through by the Scottish Construction Co., Ltd., of 154, West Regent Street, Glasgow, who will sub-let the work to contractors.

The scheme is estimated to involve an expenditure of £20,000. The architect to the company is W. R. Glen, also of 149, Regent Street.

East Ham Reconstruction

Dixon and Braddock have submitted plans to the East Ham Corporation for the reconstruction of the Palace Theatre, High Street.

Penrith Delay

Penrith U.D.C. has deferred consideration of plans of a kinema proposed to be erected in Old London Road, pending settlement of the front building line.

New Kinema for Tewkesbury

Tewkesbury is to have a new kinema. A site has been acquired in High Street by a Cardiff company, and plans approved for a house having a seating capacity for 700.

THEATRE DECORATIONS FURNISHING AND STAGE EQUIPMENT
F. H. CARPENTER & SON, Ltd.
1, STANHOPE STREET, N.W.1
'Phone : Museum 9730.

HALL AND DIXON BUSY

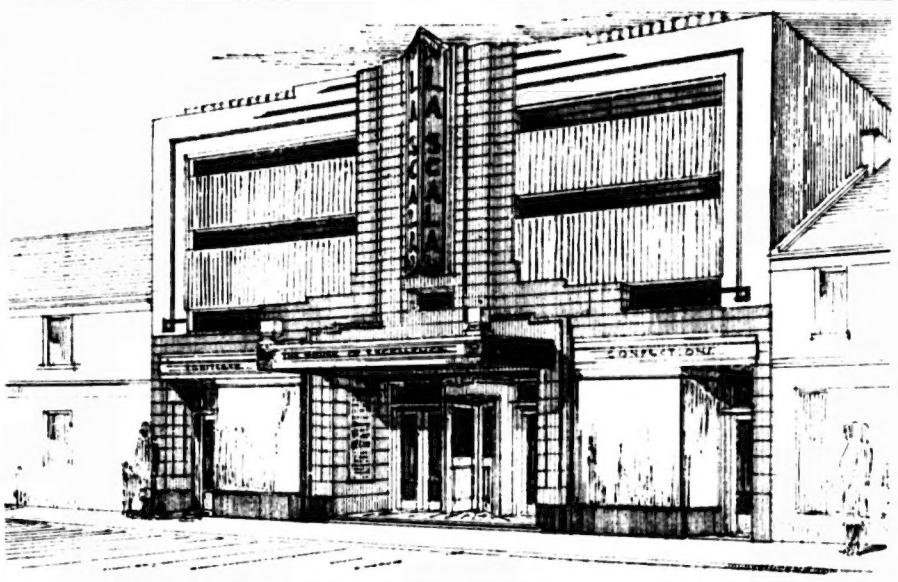
FURNISHING AND REDECORATING CONTRACTS

A number of interesting contracts have recently been carried out by Hall and Dixon, Ltd., of 19, Garrick Street, W.C., who have also several others on hand. They have just received the order for new curtains and new lighting fittings for the Scala, Birmingham, the redecoration of which they are also to carry out. Similarly, they have the contract for the redecoration of the Barnet Cinema, Barnet, while at the Palace, Aldershot, they are installing new curtains, three-colour lighting, and new electric fittings throughout the theatre under the direction of Robert A. Briggs, C.E., A.M.I.M.E.

At the new Regal Theatre, Winchester, of which the architect is Robert Cromie, F.R.I.B.A., Hall and Dixon, Ltd., carried out the complete stage draperies and curtains and equipment, and supplied all the carpets made specially to a design by artists working in conjunction with Mr. Cromie. They also supplied all the modern steel tubular furniture for the café.

Full stage draperies, curtains and stage equipment are also being installed in the County Cinema, Hertford, under the instructions of Edgar Simmons, F.S.I., the architect.

The fibrous plaster work and neon signs etc., are also being carried out by them, while in association with the Strand Electric and Engineering Co., Ltd., they are also installing the electrical stage equipment and flood lighting. The work at the County Cinema is in the nature of a repeat order, as Hall and Dixon carried out the furnishings, etc., at the Hermitage Cinema, Hitchin, for the same owners.



Architect's drawing of the proposed new kinema at Dunoon—La Scala

LA SCALA, DUNOON

BOLDLY DESIGNED ARGYLE STREET FACADE

THE new kinema to be built in Argyle Street will possess many interesting features. Plans by Eric A. Southerland have been passed by the local Dean of Guild Court.

The facade of the new building, which will be known as La Scala, is designed in modern style, and will be finished in glazed ware. A canopy is to be placed above the entrance doors, and above it a central ornamentation of the front. This takes the form of a huge panel slightly fluted and projecting from the level of the front, which rises to a point at the top of the building.

In the centre of this panel will be a vertical illuminated sign bearing the name of the house, and below this a window for the mezzanine floor. The remainder of the façade will be relieved by dark horizontal strips separated by large panels of a lighter shade. The whole façade will be bordered by a broad, plain band. The entrance will be surrounded by a band of ware similar to that used for the central design.

At night the building will be flooded by lights concealed in the upper side of the canopy.

There are three entrance doors, the centre one being of the revolving type, and those flanking it swing doors. The vestibule will be circular in shape, with a slightly domed roof, and pilasters spaced around the walls.

Plans show that the area is reached from the rear of the vestibule via a short flight of steps curved like the walls, and stairs from either side lead up to the mezzanine floor and balcony.

The ornamentation of the auditorium will be carried out on simple and effective lines. On either side of the screen there will be a large ornamental grille.

The projection throw is about 115 ft., and the screen size about 17 ft. by 20 ft.

KING'S, OSWESTRY

A Tastefully Appointed House

A SENTENCE in the *Ideal Kinema and Studio* published last week brings a protest from W. C. Hill-Black, proprietor of the King's, Oswestry, who points out that our statement that the Regal is the only kinema in Oswestry built specially for talkies is incorrect.

Total Rebuilding

The King's, which Mr. Hill Black has owned and carried on as a kinema for the past nine years, has this year been entirely demolished, and rebuilt specially for talking pictures. It was reopened on April 17.

The plans were prepared by Bradley and Clarke, of Birmingham, who have many fine kinemas in the Midlands to their credit. This, Mr. Hill Black states, is one of their best.

The building is fan-shaped, and was planned with a view to obtaining the very best sound reproduction. To this end the whole of the walls and ceiling are of heavily stippled plaster.

Although the word super does not appear in the title, the King's has been described by many people in the business as an intimate luxury kinema.

Comfort and Restfulness

No attempt has been made to crush as many seats as possible on to the site; rather space in every direction has been aimed at. The seating is the last word in luxury. Many of the chairs are 21 in. wide, and from 2 ft. 11 in. to 3 ft. 3 in. from back to back has been provided between the rows.

Super Wilton carpet was specially woven to match the general colour-scheme.

The balcony risers are double-stepped, so as to provide plenty of height for patrons to see the screen over those in front.

Lighting Quality

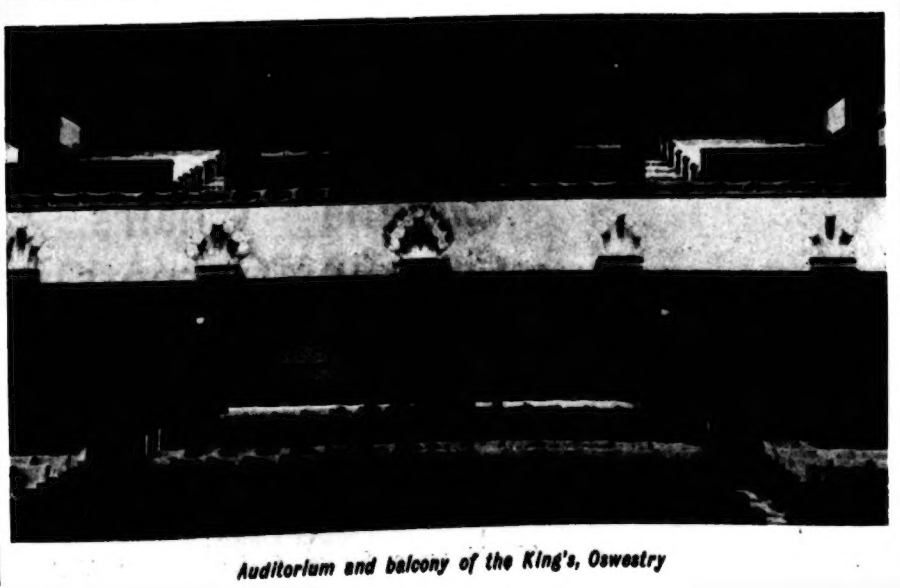
Holophane multi-coloured lighting has been used for ceiling fittings, painting with light units, grilles, pro-proscenium, stage foot-lights and floats, balcony front and hedralites. All these are on dimmers placed in a special switch-room, and the total colour-lighting load is over 30,000 watts.

A special Turner screen, 26 ft. wide, is used; the arc lamps supplied by Walturdaw Cinema Supply are automatically controlled, and the current for the arcs is transformed by a large Hewittic rectifier. There is a Metropolitan Vickers generator as a standby; and both A.C. and D.C. current are led into the building in case of failure of one or the other.

The scheme of decoration was specially arranged in consultation with Holophane experts, to achieve the maximum results from the lighting, and the seating, supplied by Pixtons, Ltd., is in dove-grey, to take on the various colours.

The entrance hall and stalls waiting lounge is over 70 ft. long, and has a beautifully patterned terrazzo floor. The spacious balcony lounge is approached by a noble cream coloured staircase, with massive silvered oak hand-rails, and the tastefully furnished lounge is separated from the staircase by a chromium-plated grille. The staircase and lounges are lighted by windows glazed with beautifully coloured glass.

Covered parking is provided for cars, cycles and prams.



Auditorium and balcony of the King's, Oswestry

EXIDE CONVENTION

OVERSEA VISITORS

A feature of the thirteenth Exide Battery Convention at Torquay, June 27-29, is its international flavour, delegates and visitors arriving from all parts of the world. Among those from overseas attending the Convention are A. R. Gundry, chief electrical engineer, Indian State Railways; Col. W. E. Dennis, Western Electric; J. R. Stapleton, manager, Marconi International Marine Communication Co., India; F. T. Griffin-Chave, general manager, F. and C. Osler, Ltd., Calcutta; H. B. Harmer, F. and C. Osler, Ltd., Delhi; Messrs. Rust (Cairo), Wenzel (Copehagen), Fraser (Berlin), Morton (Calcutta), Hendry and Jegu (Paris), Van-der-Lee (Holland), and Groetaers (Belgium). Others expected are Ingo Busck, or Gosta Ullman, from Busck and Co. (Gothenburg) and Alberto Camacho (Santa Cruz), and various representatives of Exide agents.

Pleasure will be interspersed with business, the sessions of which will occupy from 9.30 to 12.30 each morning, in the Main Hall of the Medical Baths.

WALTURDAW CONTRACTS

Among the recent contracts received by Walturdaw at their Birmingham office are Newton oxide cathode rectifiers at the Empire Picture House, Hednesford, recently acquired by Frank Williams; new Westone screen and Ziess lenses at the Imperial Cinema, Walsall; and screen tabs and stage drapings, together with automatic check recording machines at Her Majesty's Theatre, Walsall, for Walsall Theatres, Ltd.

SOUTH SHIELDS ELECTRICITY

The South Shields Electricity Committee have decided that the charge for the supply of electrical energy to motor-generator sets used in connection with projecting machines and which were connected on an entirely independent circuit, be fixed at 2½d. per unit, as from July 1, 1933, instead of 3½d. per unit as formerly.

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Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied.

SITUATIONS VACANT

EXPERIENCED Manager wanted; industrial district, Birmingham; state experience and terms.—T., Box 361, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER seeks position, anywhere; thoroughly recommended; reliable worker; booking; bond; excellent testimonials; low salary.—Sid Terry, 114 Bridge Road West, S.W.11.

MANAGER OPEN FOR ENGAGEMENT; EXPERIENCE IN ALL BRANCHES; EXCELLENT REFERENCES; DISTANCE NO OBJECT.—APPLY. BOX K.352, KINEMATOGRAPH WEEKLY.

MANAGER, proved capabilities, continuous successes, full knowledge, trust, genuine worker, advertiser; highest references.—L., Box 353, Kinematograph Weekly.

THOROUGHLY experienced and competent Manager seeks immediate engagement; excellent references; distance no object.—W., Box 364, Kinematograph Weekly.

MANAGER, age 39, life experience; showman, disciplinarian, good education, appearance and address; moderate salary; anywhere; qualified elec. engineer; ex. refs.—V., Box 363, Kinematograph Weekly.

CIRCUIT SUPERVISING ENGINEER. EIGHT YEARS' EXPERIENCE SUPER-HALLS; W.E. INSTALLATION AND MAINTENANCE OF ALL PLANT; DIPLOMA INST.MECH.E., DISTINCTION IN ELECTRICAL ENGINEERING.—Z., BOX 367, KINEMATOGRAPH WEEKLY.

CHIEF PROJECTIONIST, DISENGAGED, DESIRES POSITION IN SUPER KINEMA AS CHIEF OR SOUND ENGINEER; FIRST-CLASS OPERATOR AND MECHANIC; ACCEPT HOLIDAY RELIEF; HIGHEST CREDENTIALS.—Y., BOX 366, KINEMATOGRAPH WEEKLY.

ORGANIST, Showman, well-known performer, now vacant to open anywhere; entertaining interludes, orchestral and variety accompaniments.—S., Box 360, Kinematograph Weekly.

OPERATOR-ELECTRICIAN, disengaged; 19 years' experience, all projectors, W.E., B.T.-H.; excellent references.—Jones, 153, Tufnell Park Road, Islington, N.7.

CHIEF, 20 years' experience, late instructional operator and West End presentations, desires change; Western, R.C.A.—C., Box 362, Kinematograph Weekly.

PATENTS.

A. MATHISEN, B.Sc. (Eng.) (formerly Pat. Dept. W.E.). Specialist; Patents covering kinematograph sound apparatus.—First Avenue House, High Holborn, London.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.4; Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 45 years' refs. 'Phone: Cent. 0682.

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1,000 **SEATS** for sale, now at the London Pavilion; inspection any morning before 12.—Apply A. E. Abrahams, 25, Shaftesbury Avenue, W.1.

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

FOR SALE.—Contents of several West End Theatres; 1,000 fawn, 1,000 red, 1,000 blue tip-up chairs; all in good condition.—Cinema Supply Co., 16, Hanway Street, Tottenham Court Road, W.1. 'Phone: Museum 3891.

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Large stock of films for sale or hire.
Write for Lists
Also Williamson Printer, Titler, and Film Cleaner, Ernemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE, Vicarage, Tithebarn Street, Preston. (*'Phone:* 4520)

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"DRIVEN SOUND-HEADS." Actual manufacturer has quantity of patented heads at works cost £15 each. Suitable for any machine.—Precision, 72, Newington Butts, London.

SPROCKETS, our own manufacture, to fit any type projector, including Kalee, Ross, Simplex, etc.; intermittent sprockets guaranteed accurate to fine limits, 14s. each, top and bottom 15s.; satisfaction or cash returned.—Imperial Sound System, 71, St. Barnabas Road, Leicester. 'Phone 27396.

FOR SALE.—400 bkt. Standards, 14½ lb., for 5 in. sweep back, 1 in. rake, centres and ends; also 500 counterweights, 6 lb.—Smith, Son and Co., Ltd., Grafton Street, High Wycombe.

FOR SALE, owing to changing over to mains supply, Main Amplifier, 50 watt A.C., with spare D.O.60, £8 10s.; Head Amplifier for above, 2 stage in duplicate, £3 10s.; Rotary Convertor, 110 volt input D.C. 50/75 volt A.C. output 50 cycles, £5; Transformer for above, 200 watts, £1; Battery Charger, D.C., for 110 volts, £1; two R.K./B.T.-H. speakers with baffle, £1; all above guaranteed perfect; can arrange installation of above if required.—Willson Cinema, Uppingham.

FOR SALE.—B.T.-H. Non-Synchronous Unit; Classitone Non-Synchronous Unit; two 4½ in. Large Aperture Taylor Hobson Lenses. Wanted, two 4 in. Large Aperture Ross Lenses.—Victoria Playhouse, Aston, Birmingham.

CAMERA wanted, 35 mm. Williamson, Moy, Darling, or similar, any capacity.—Lloyd's Photographic Supplies, 87, Lamb's Conduit Street, W.C.1.

FOR SALE.—Two 4½ in. focus Taylor Hobson Projection Lenses. Wanted, two 3½ in. focus Taylor Hobson Projection Lenses, also two 10 in. Mirrors for Ross Arcs. Lens exchange considered.—Write, Manager, Savoy Cinema, Bredens Cross, King's Norton, Birmingham.

STRIKING REDUCTIONS AMERICAN-MADE TALKIE PROJECTION SETS, SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors, RCA Photophone type Sound Heads; Western Electric type Speakers; amplifiers; sound-on-film mechanism; photocells; exciters; optical systems; arc lamps; acoustics; converters; rectifiers.—Write, giving mains, voltage and cycles. Agents solicited.—SALES ON SOUND CORP., DEPT. K.W., 1600, Broadway, New York Cable "SOSOUND," New York.

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REBUILT Projectors, Mirror Arc Lamps, Carbons and NEW COPIES Films.—Ghosal and Co., Santragachi, Howrah.

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MISCELLANEOUS

TRADE.—Please note for your future Mailing List. Advertiser very shortly opening Kinema Viewing and Booking Agency for Country and Town Kinemas (viewing and bookings arranged). All correspondence, trade show tickets, etc., to be sent, Invicta Booking Review, 41, Brecknock Road, Camden Road, N.7. (Please keep us advised all releases August onwards).

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SMALL Chemical Laboratory, near London, offered as a going concern; exceptionally well equipped with machines, tools, accessories, etc., for experimental work connected with celluloid sheets (22 in. wide), suitable for film-base, power, light, central heating, water, dark rooms; everything in first-class running order. Price, inclusive, £2,000, or near offer.—Write, Box 155, c/o White's, Ltd., 72, Fleet Street, London, E.C.4.

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SCREENS Front or Rear Projection, Supplied, Cleaned, Repaired, Doped, and Re-Faced.
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„	700	£1,000	£45 p.w.	Takings £170 p.w. Expenses £95 p.w.
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Warwicks	1,400	£40,000 Freehold	—	Magnificent newly-built Theatre in town of nearly 200,000 inhabitants. Great bargain.
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